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The Official Lucasfilm Magazine

STAR WARS GALAXY MAGAZINE

MAY 1997 • ISSUE NUMBER 11

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Color by Richard Ory
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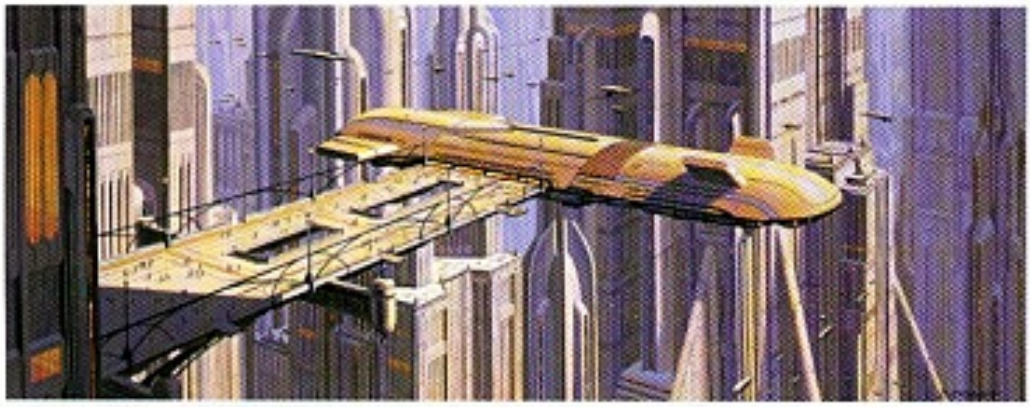
Darth Vader trivia contest

Now what are you supposed to do? You're still breathless from the *Special Edition* marathon, and it's nearly two years until the first of the prequels. Sure, that's a year less than the three between installments of the original trilogy, but this is the '90s, right? Things are supposed to happen quicker. You want more *Star Wars* now!

You've come to the right place. As an official *Star Wars* magazine, of course we'll be privy to, and pass on to our readers, *whatever* news from the set, concept art (like the production painting by Doug Chiang of Coruscant on this page), storyboards, photos, interviews and other inside info as soon as we get it. Right now, however, Lucasfilm can't say exactly what, when and how much, mainly because it's still too early. The script is getting its final polish, preproduction design and effects work is being done and casting is well underway. Principle photography under George Lucas' direction is slated to begin in England later this year. Nonetheless, most everything remains top secret at this point, even for official sources like *SWGM*. But fear not—we promise to keep you informed as we receive material.

Parlez-Vous Prequel?



Proof? We've gone all the way to Paris to get the latest word from prequel producer Rick McCallum, who's in London for the next year working on the new film. Well, we didn't actually hop on the Concorde and fly there, but we did obtain a transcript of an exclusive interview McCallum granted to our French sister publication, *Lucasfilm Magazine*, and these are the first tidbits printed stateside. *Bon appetit!*

- ***Q:*** *What can you say about the sets at Leavesden Studios?* **A:** "We are developing virtual sets... like the ones of Mos Eisley and Coruscant at the end of the *Special Edition* of *Return of the Jedi*. We are creating new characters totally in CG, and they will be part of the entire movie."
- ***Q:*** *Are you going to hire big-name stars?* **A:** "We haven't chosen the cast yet, but George always looks for the actor who will be best for the part. He doesn't have to choose an actor for his or her 'market value.'"
- ***Q:*** *What's the next big challenge for the new movie?* **A:** "The CG technology. ILM [Industrial Light & Magic] is working very hard on the realism of the digital images. There are about 1,200 people working for ILM right now, and in the summer about 700 of them are going to work on the prequel non-stop. But even if the technology is important, the script is so basic and simple and the characters are so great—I think it's the best script of all the films. So it's going to be an incredible adventure."

Likewise, we're beginning an incredible adventure in bringing you the most up-to-date, inside information possible on the prequels. Look for more in the next issue.

Bob Woods

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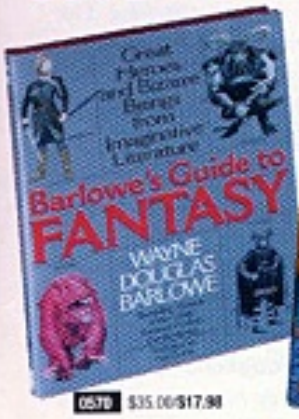

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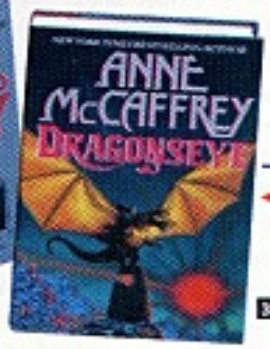

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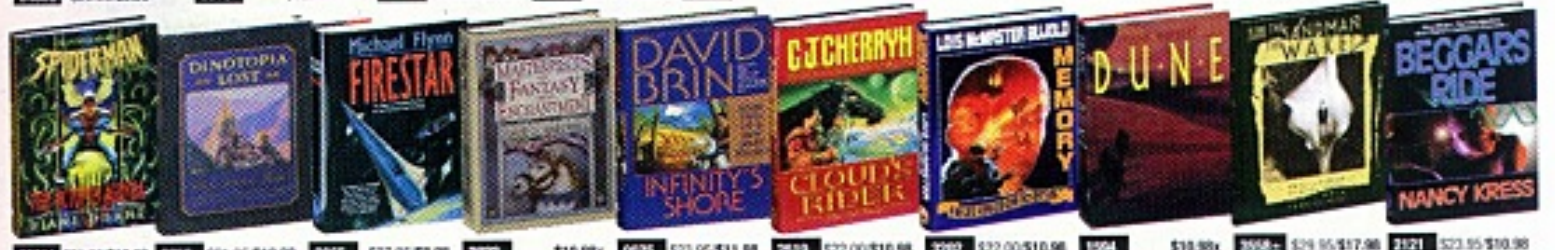

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❖ **Envelope art by PEPIJN DE JONGE The Netherlands**

❖ I am a huge Wedge Antilles fan. I agree with Kirsten Shield ["Communiqués" Issue #10]: Wedge rules! But still no collectible. Sure, there is a Micro Machines Wedge, but that's it! Wedge fans need a permanent collectible. CHRIS PLANICKA, Homeofranger@juno.com **EDITOR'S NOTE:** *Take heart, Wedge fans. This year, Kenner will offer a Wedge figure, but only with its new* Millennium Falcon *Carry Case.*

❖ **I just loved your cover art for Issue #9! Even though it isn't in a movie, I immediately recognized the scene from *Shadows of the Empire* where Luke calls Xizor's bluff by threatening him with a [thermal detonator]. Way to go, Luke! I am anxiously awaiting the prequels. I hope we get to learn more about Luke and Leia's mother. KATHY EVANSON, Milton, WA**

❖ *I'm 14 and I have a story to tell. Last August I went on a* STAR WARS *kick and put my hair up like Leia did in the first movie, dressed in my best imitation of her robes and went around quoting her. When my uncle saw my switch, though, he said, "Hey Chewbacca!" To which I smartly retorted, "Why you stuck-up, half-witted, scruffy-looking nerf-herder!" Ever since then, my nickname has been Chewbacca. HOLLEE "CHEWBACCA" OLSON, Boscobel, WI*

❖ Here in the UK [United Kingdom], for the first time ever, we are getting a *STAR WARS* fan club of our very own. It launched in April. We're inviting American fans to write to British fans, via the club, and we will put you all in touch. Write to: The Official UK *STAR WARS* Fan Club, Letters from America, P.O. Box 142, Horsham, England, RH13 5FJ, Great Britain. IAIN LOWSON, Editor, UK *STAR WARS* Fan Club

❖ **I remember seeing *STAR WARS* on June 24, 1977 while a partially built Artoo Detoo sat in the basement. After seeing the film 20 or 30 times, the replica model building continued. All models were constructed from cardboard, the *Millennium Falcon*, Blockade Runner and Star Destroyer, as well as full-scale interiors of the ships. Today, I work at a computer-animation company. My office shows my roots, a working AT-AT model desk toy, art on the walls by Ralph McQuarrie and a goldfish named Admiral Ackbar. I thank George Lucas for stirring my imagination and putting me on the road to the career I love. JIM JONGSMA, Kentwood, MI**

❖ *As I sat in the darkened theater watching* The Empire Strikes Back Special Edition, *I began to remember details about the first time I'd seen* ESB *on the silver screen, at the age of 10. I even remembered standing in line with a classmate of my oldest sister. As the lights came up and I walked out into the lobby, I was surprised to see the brother of that woman. "This is weird," I told him. "I was just thinking about when I first saw* Empire *17 years ago, and I stood in line with your sister, Laura Jean..." Just then, Laura Jean stepped up! She and I both broke into laughter. "Didn't we just do this?" Sure enough, they had just come out of the same showing. I ask you, what are the odds of that happening? No wait. "Never tell me the odds!" ALEX NEWBORN, Muscle Shoals, AL*

❖ **In the climax of the *Special Edition* of *Empire*, after the lightsaber duel, when Luke willingly plummets down the air shaft, [they] added a "scream" to the fall. Aside from the fact that it sounds fake and digital, the scream denigrates Luke's character. In the original, he gives Vader a glance which was a look of resignation, of confidence and of victory. To me, this is the moment that Luke truly becomes a Jedi! He abandons his fear, accepts death as an alternative to joining Vader and essentially wins the battle. In the *Special Edition*, the added scream takes away the potency of this emotional "glance" and makes Luke look like a... wimp! CHRIS DeCICCO, Ithaca, NY**

❖ **MY BODY STARTED TO HUM AND MY EYES WERE GLUED TO THE SCREEN THE ENTIRE FILM. [THE *SPECIAL EDITION*] WAS AN EXPERIENCE THAT I'M NOT LIKELY TO FORGET. I'VE SEEN *STAR WARS* AT LEAST 100 TIMES, AND I'VE GOT THE SCRIPT CARVED INTO MY MIND. HOWEVER, THIS MOVIE NEVER GETS OLD AND IT ALWAYS SPARKS MY IMAGINATION. IT'S THE GREATEST MOVIE OF ALL TIME, WITH THE GREATEST SOUNDTRACK OF ALL TIME. THANKS TO GEORGE LUCAS, I GOT TO SEE WHAT MILLIONS OF PEOPLE SAW 20 YEARS AGO. MATTHEW B. VADEN, VADEN1@JUNO.COM**

❖ Thank you for your editorial about Brian [Daley in Issue #7]. I sent copies of it to a lot of friends and family. I wept and laughed at your "Brian Daley: Gone Solo." A brilliant bit of word play that "B" would have enjoyed. (Maybe he did. Who's to say?) LUCIA ST. CLAIR ROBSON **EDITOR'S NOTE:** *Robson is the widow of Daley, who sadly passed away last year. She (and Brian?) should be cheered to learn that the comic adaptation of the first book of his Han Solo trilogy* (Han Solo At Stars' End) *will be reprinted by Dark Horse Comics.*

❖ *I had never seen* ANH *on the big screen before, and there's something about seeing it in a theater that just makes me want to yell at the top of my lungs every time a famous shot comes on the screen or a character says a famous line. As a matter of fact, that's just what I did! I'm not saying that the movie was perfect. I was a little upset that they didn't include the scene with Luke, Biggs, Fixer and Camie on Tatooine. However... I loved the Jabba scene, the dewback scene, the enhanced Battle of Endor and other additions that were purely trivial, like the probe droid, the CG Jawas and the labor droids.* ZACH PRICE, Zach@architech.com

❖ *After a wait that seemed like a lifetime, I saw the* STAR WARS Special Edition. *As a long-standing fan who saw the original release on the big screen, I had high expectations, and it did not disappoint. The sound, the coloring, the subtle and not-so-subtle enhancements were all incredible (I particularly liked the additional stormtroopers awaiting Han as he rounds the corner on his run through the Death Star). The enhanced Mos Eisley, Jabba and Death Star attack scenes more than make the film worth seeing again on the big screen.* PAUL MAYO, Sydney, Australia

***I've just seen* ROTJ, *and all I can say is, "Let the prequels begin!"* MATTHEW LEACH, Roseville, CA**

❖ I drove 45 miles so I could see *STAR WARS: The Special Edition* with my best friend—the friend with whom I saw *STAR WARS* 10 times in 1977-78. In all these years, I was always the one to "keep the faith" and collect all the cards, magazines, posters and information I could get, but even she could see the subtle enhancements in the *Special Edition*, such as the ship taking off from Mos Eisley when Luke and Ben are looking at it from that far-off bluff. Every time I saw something new and looked over at her to see if she had noticed, I saw a big grin on her face. It was truly a magical experience, and I thank George Lucas for the opportunity to see this classic movie in the theater again. PATTI, MPH2187@aol.com

❖ Seeing the films on the big screen is wonderful enough, but Lucas put some other goodies in, too, so it's even better. The *Special Editions* have also helped lure my younger brother Brandon into the *STAR WARS* universe, and he and I cannot wait for the prequels, and hopefully the sequels. No matter what problems you have, whether it be school, work, money, whatever... you can always count on being able to find comfort in that "galaxy far, far away". BRIAN HUSVAR, RHusvar@aol.com

❖ **STAR WARS *is my favorite movie of all time and it represents everything great about my childhood. I have seen the* Special Edition *several times, and even though some of the additions are great, I am thoroughly disappointed! Greedo never shot first. That scene established Han Solo as the slick, pirate, smuggler! Sure, maybe in the '90s it's not very PC to have a hero shoot an enemy in cold blood, but this movie wasn't made in the '90s.* MIKE, Grasfd@aol.com**

❖ **The *Special Edition* of *STAR WARS* was awesome! I loved Jabba the Hutt and Boba Fett. Was that the *Outrider* taking off from the Mos Eisley spaceport? AARON ATKINSON, aatkinso@mail.orion.org EDITOR'S NOTE: *Yes, good catch!***

❖ There are so many things I could say about the experience of seeing all three *Special Edition* films on the big screen, but those things seem inadequate. Because, in the end, that's exactly what it was: an experience. I *experienced* the *STAR WARS* trilogy. That's something that does not happen terribly often. This is the most important thing I'm taking away from all of this. This is the rare and precious gift from Mr. Lucas that I will always treasure. AMY BEATTY, BEATTY@alma.edu

COMMUNIQUÉS

❖ *In 1977, I was 16. When I saw* STAR WARS *that summer, I was immediately smitten. The part that truly inspired me, however, was the flying. I set my sights on trying to attend the Air Force Academy and become a pilot. When George Lucas came up with his great story, I redoubled my efforts and was selected to the Academy in 1978. I have [since] flown all kinds of aircraft, and am still a pilot with the Arizona Air National Guard and a major U.S. airline. I credit Lucas and his excellent creative team with the final impetus to pursue my dreams of flight and my career.* JEFF STEPHENS, Tucson, AZ

❖ **I WOULD LIKE TO SHARE WITH YOU MY THEORY ON WHAT SPECIES YODA IS. I BELIEVE HE MAY BE A VERY OLD JAWA. HE DOES WEAR SIMILAR ROBES TO THAT OF A JAWA'S, AND WE HAVE NEVER SEEN WHAT A JAWA'S FACE LOOKS LIKE. THIS MAY SOUND A LITTLE RIDICULOUS, BUT IT MAY BE CORRECT. BRAD WILLIAMS, Dana Point, CA**

WE INVITE your comments, criticisms, questions and suggestions. But, please, do not send unsolicited ideas, articles or art for Lucasfilm. Sorry, we cannot read or pass them on to Lucasfilm. All such submissions will be returned to the sender, unread. Mail letters to: *STAR WARS GALAXY MAGAZINE*, Communiqués, One Whitehall St., New York, NY 10004. Or e-mail us at swgmtopps@aol.com. We reserve the right to edit letters for length and clarity.

AROUND THE GALAXY

COMPILED BY JONATHAN MICHAEL BAYLIS

STAR TOURS:
THE SPECIAL EDITION

UNMASKED ACTORS PROWSE *(LEFT)*, BULLOCH *(ABOVE)* AND MAYHEW APPEARED WITH THEIR CHARACTER SELVES AT THE RECENT DISNEY MGM STUDIOS' CELEBRATION OF THE *SPECIAL EDITIONS*.

To help celebrate the 20th anniversary of *Star Wars* and the release of the *Trilogy Special Edition*, Disney World recently teamed with Lucasfilm and the touring Men Behind the Masks to present a series of special Disney *Star Wars* Weekends.

In connection with its popular Star Tours attraction at Disney MGM Studios, several of the trilogy's brightest stars appeared for five weekends in late January and March. Carrie Fisher (Princess Leia) joined the Men Behind the Masks troupe—David Prowse (Darth Vader), Peter Mayhew (Chewbacca), Anthony Daniels (C-3PO), Kenny Baker (R2-D2), Warwick Davis (Wicket the Ewok) and Jeremy Bulloch (Boba Fett). They all chatted with guests, signed autographs and made their mark in the cement of the East Coast's version of Grauman's Chinese Theater. The event was so successful, plans are already underway for a possible "sequel" later this year or early in 1998.

GOLDEN MOMENTS FOR KIDS

Golden Books, the sterling publisher of children's books, has released a series of juvenile Star Wars storybooks and activity books. Three different storybooks retell the events of the trilogy to its youngest admirers, and each includes 20 washable tattoos. On the activity front, Golden Books introduces Star Wars coloring books, puzzle-and-maze books, sticker books and a glow-in-the-dark book.

SHIRTS
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Liquid Blue, a Lincoln, RI-based T-shirt company, has joined with Lucasfilm to create high-end STAR WARS *T's. "We are excited about bringing our unique tie-dye style and sophisticated graphics to this property," says owner Paul Roidoulis. Many of the shirts feature different characters, creatures and vehicles on front and back: AT-AT/Luke, R2-D2/C-3PO. Also included are Yoda, Chewbacca, Boba Fett, Sand People, the* Millennium Falcon *and TIE fighters. Liquid Blue* STAR WARS *T-Shirts are available at such stores as MusicLand, J. C. Penney and Blockbuster.*

GALAXY GIVEAWAY!

Liquid Blue is giving away nine *STAR WARS* tie-dye T-shirts!

To enter the random drawing, send your name, age, address and shirt size in a letter or on a postcard to T-shirt Giveaway, *STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004. Entries must be received by July 31, 1997. Winners will be notified by mail.

WHAT'S UPCOMING FROM DARK HORSE

MAY - The six-issue mini-series *Dark Force Rising*—written by Mike Baron, with pencils by Terry Dodson and inks by Kevin Nowlan—begins shipping monthly.

JUNE - The first of five, monthly *Tales of the Jedi: Fall of the Sith Empire* (below), written by Kevin J. Anderson with art by Darrio Carrasco Jr. and Mark Heike, begins shipping.

AUGUST - Originally scheduled for June, *Boba Fett: Murder Most Foul* (above), by John Wagner and Cam Kennedy.

SEPTEMBER - *STAR WARS: The Protocol Offensive*. This 48-page one-shot, featuring the droids, is written by former Dark Horse *STAR WARS* editor Ryder Windham, with art by Igor Kordey. Anthony Daniels provides the dialogue for C-3PO.

NOVEMBER - The six-issue *Last Command* adaptation by Mike Baron and Edvin Biukovic begins monthly publication.

DECEMBER - *Shadows of the Empire: Evolution*. A comics sequel to the *Shadows of the Empire* novel will be written by the book's author, Steve Perry, and drawn by Ron Randall.

JOLLY OL' PREMIERE

STAR WARS, the film that revolutionized cinema, had its original London premiere at the Leicester Square Odeon on December 27, 1977. On Thursday, March 20, 1997, STAR WARS came home. Leicester Square was bursting at the seams with feverish fans hoping to catch a glimpse of the stars. Their patience was rewarded when George Lucas, Mark Hamill, Anthony Daniels, Peter Mayhew and Kenny Baker stepped from their limousines to greet the crowds.

In amongst the stars, one man stole the limelight. "It's amazing," exclaimed Lucas. "It's like reliving my life. It's hard to believe it's actually happening again."

In the sanctuary of the theater itself, the audience anticipated the arrival of His Royal Highness, Prince Charles, whose Prince's Trust charity the screening benefited, and STAR WARS: The Special

LEFT: **MAYHEW, BAKER, LUCAS, DANIELS, HAMILL.** ***RIGHT:*** **PRINCE CHARLES GREETS LUCAS, PRODUCER RICK McCALLUM, HAMILL AND DANIELS.**

WHAT'S NEW AT KENNER

BIB FORTUNA
AVAILABLE: AUGUST

AT-AT w/DRIVER AND COMMANDER
AVAILABLE: AUGUST

CEREMONIAL LUKE
AVAILABLE: AUGUST

SLAVE LEIA
AVAILABLE: AUGUST

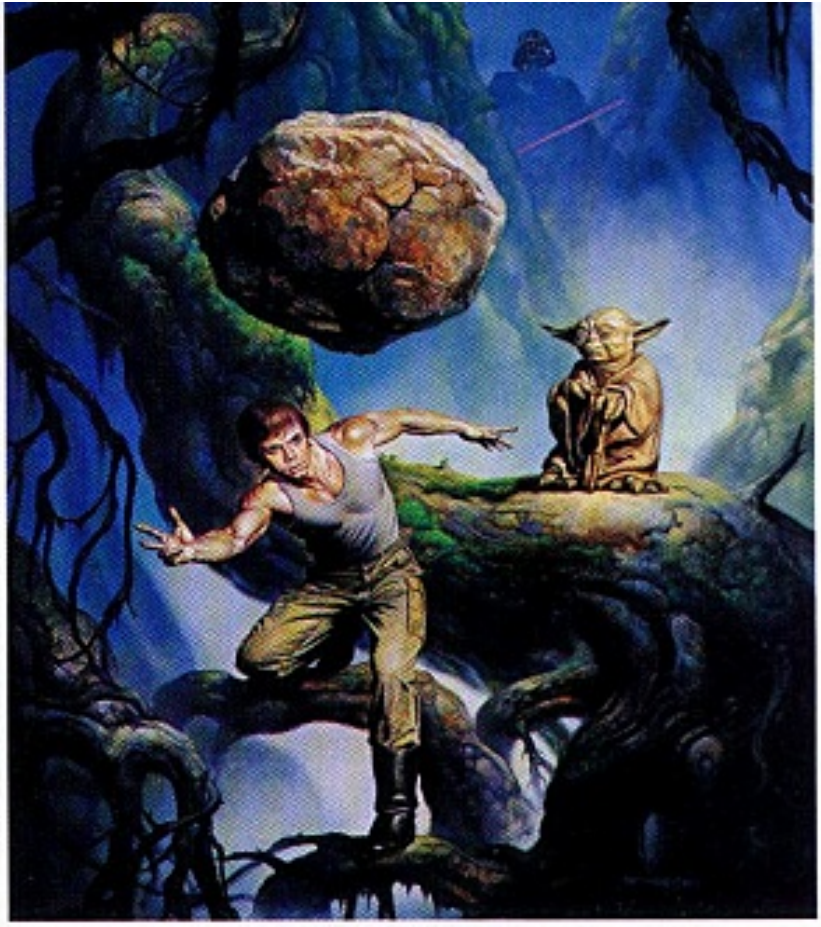
Kenner/Hasbro previewed an incredible array of more than 70 new *STAR WARS*: Power of the Force figures, vehicles and playsets at this year's annual Toy Fair in New York City. Twenty years after the toy maker came out with its original *STAR WARS* line, it's the Number 1 boys' toy in the industry. Look for items to begin showing up in stores this summer. Besides the sampling shown here, Kenner will offer Grand Moff Tarkin, an Asp droid, 4-LOM, Ponda Baba, Weequay, Nien Nunb and Yak Face.

Edition. *The organist regaled the guests with a Wurlitzer rendition of John Williams' rousing theme before Prince Charles arrived to a royal fanfare.*

Lucas introduced his masterpiece to the audience, and then it began. They cheered the first appearance of C-3PO. Darth Vader was hissed and booed. The spectacular destruction of the Death Star elicited rousing applause.

The premiere raised thousands of dollars for the Prince's Trust, and brought the world's most successful film back to a country where, of course, it had never really gone away. Evidence of the film's enduring appeal was everywhere that night. STAR WARS *touched one and all.*

(This story was excerpted from a report filed by Marcus Hearn, editor of the British STAR WARS Magazine.*)*



The Long And Shorts Of It

Want to feel the grip of the Force around your neck? How about your waist? No need to tick off Vader to do so—not with Ralph Marlin outfitting fans with a new assortment of *Star Wars* neckties and boxer shorts. Ten silk ties feature familiar characters and images, including the classic Tommy Jung poster art. Less visible but equally silky are Marlin's latest *Star Wars* boxers.

BORIS
DOES DAGOBAH

Gifted Images Publishing has released a new *Star Wars* limited-edition lithograph by famed fantasy artist Boris Vallejo. Choosing a scene from *The Empire Strikes Back*, Boris has depicted Luke Skywalker training under the watchful Jedi Master Yoda on Dagobah. Almost hidden in the mist is the sinister Darth Vader with his lightsaber cutting through the fog.

Boris, whose bold portrayal of the droids was among the highlights of Topps' *Galaxy* 2 card series, considers *Star Wars* "an enormous landmark in film. It promoted change in science fiction and fantasy for all films to come."

All 500 of Boris' *Star Wars* lithos have been individually numbered and signed by the artist. They can be purchased at selected art galleries and specialty stores or by calling 1-800-726-6708.

GALAXY GIVEAWAY!

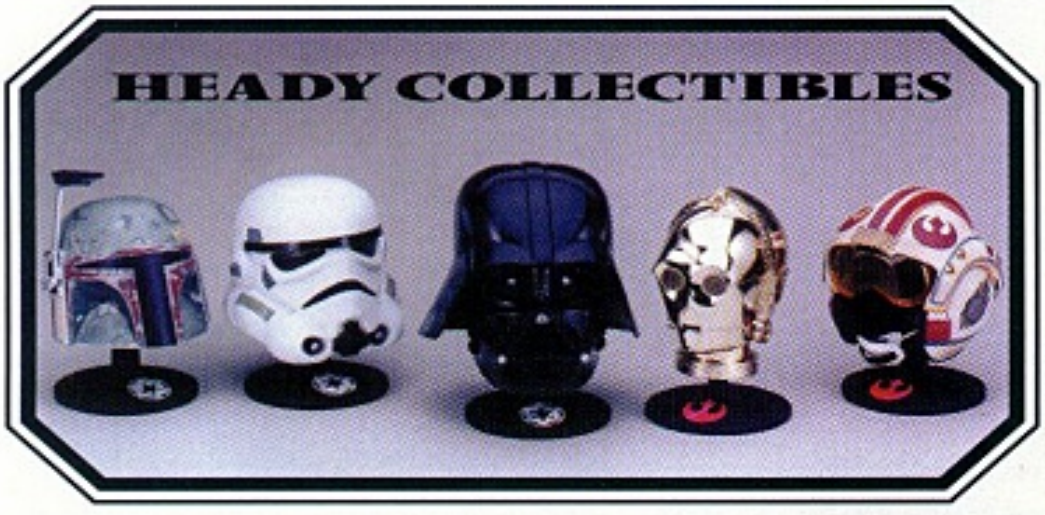
Gifted Images is giving away one autographed Boris Vallejo *Star Wars* poster.

To enter the random drawing, send your name, age and address in a letter or on a postcard to Boris Giveaway, *Star Wars Galaxy Magazine*, One Whitehall St., New York, NY 10004. Entries must be received by July 31, 1997. Winners will be notified by mail.

READY FOR BLAST-OFF

Topps is gearing up to give *Star Wars* fans yet another trading card series dedicated to the trilogy. This time it's a high-tech set all about the fantastic vehicles and spaceships of *Star Wars*—from Han Solo's trusty *Millennium Falcon* to the Imperial TIE fighter, from schematic drawings of Luke's X-wing to the workings of the Empire's massive war machine known as the World Devastator. This card set, scheduled for launch this summer, gives you the inside and outside look at what makes these vehicles tick.

***Star Wars* Vehicles provides the first detailed compilation of the saga's major and minor vehicles in one all-encompassing 72-card set. Fifty card fronts feature newly commissioned artwork of vehicles; the card backs feature statistics and specifics about each craft. Bill Smith, a former *Star Wars* roleplaying game editor/writer for**



Riddell, the company known for its meticulously detailed replicas of pro football helmets, is now tackling *Star Wars* with a line of exquisitely handcrafted Authentic Miniature Helmets. Produced at 45% scale—about like a good-size grapefruit—of the movie originals, each helmet is mounted on a swivel base that's hot stamped with an Imperial or Rebel logo and a certificate of authenticity from Lucasfilm Ltd.

The initial collection of five includes an ingenious Darth Vader replica, which comes in three pieces—helmet, face and neck—a stormtrooper, C-3PO (his eyes light up), X-wing pilot (with movable visor and detachable chin strap) and Boba Fett. Each helmet can be removed from its display base for closer inspection, and retail prices range from around $70 to 95.

The Farce IS BACK

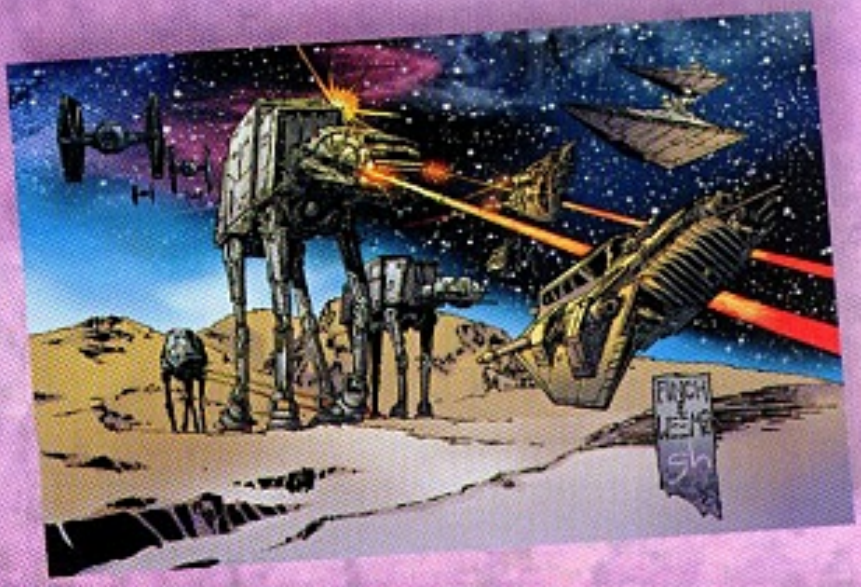
Long before flying toasters inhabited computer screens, they starred in a clever Star Wars *parody appropriately titled* Hardware Wars. *Originally released in 1977, the spoof followed the satirical adventures of Fluke Starbucker, Ham Salad, Auggie "Ben" Doggie, Princess Anne-Droid, 4-O-2, Artie Deco and Darph Nader. One was hard-pressed not to chuckle at the steam-iron spaceship that stood in for the* Millennium Falcon.

So now, in re-homage to the trilogy and its return to theaters, Michael Wiese Productions has released Hardware Wars: The Special

West End Games and the author of *The Essential Guide to Vehicles and Vessels* (Ballantine, 1996), has prepared ultra-detailed text for the backs.

The heart of the set are 50 cards being illustrated by the stable of exciting comic book artists at Top Cow Studios (*Witchblade*, *Cyber Force*)—such hot names as Brandon Peterson, Trent Kaniuga and Nathan Cabrera. The title card is being illustrated by Top Cow's top dog Marc Silvestri.

Beyond Smith's and Top Cow's 50 contributions, the set includes nine cards filled with informative battle specs, a three-card subset featuring the *Falcon*'s inner mechanisms, eight character cards and a checklist card. Add to those a series of bonus insert cards produced with never-before-seen technology to create the first multi-level Cutaway Trading Card ever. Four cards—showcasing Boba Fett's *Slave I*, Luke's X-wing, the Imperial AT-ST (or chicken walker) and the stolen Imperial shuttle *Tydirium*—have a see-through acetate overlay, allowing the viewer to peel away a layer of each vehicle to reveal various components, from armored hulls to intricate innards.



There are also two Vehicles 3D insert cards highlighting the bold art of Chris Moeller, one randomly inserted inside every 36 packs. One more bonus to the consumer is a redemption offer, a card replacing a regular one in every 360 packs, which can be exchanged for an exclusive 3½ x 5″ full-color 3D version of the Moeller painting in its entirety.

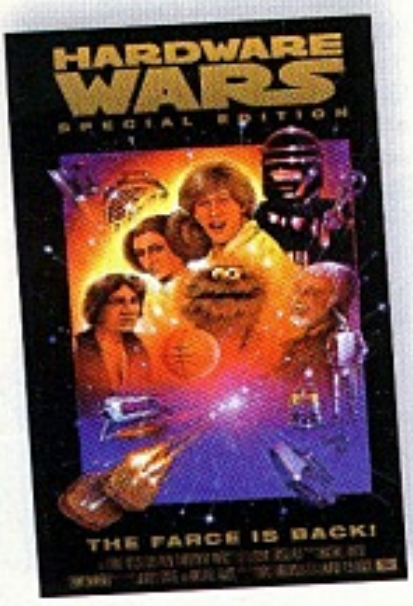
Star Wars Vehicles will be sold in packs of five cards each at a suggested retail price of $1.99 per pack. Watch for a closer look at the set in Issue #12.

Galaxy Giveaway!

Topps is giving away 10 complete sets of *Star Wars* Vehicles trading cards.

To enter the random drawing, send your name, age and address in a letter or on a postcard to Vehicles Giveaway, *Star Wars Galaxy Magazine*, One Whitehall St., New York, NY 10004. Entries must be received by July 31, 1997. Winners will be notified by mail.

Edition, *including 20 new "special defects." Claiming to be the most profitable independent short film ever made,* Hardware Wars *has been redigitized and remastered. Can an enhanced* Spaceballs *be far behind?*



COMING IN AUGUST
PRINCESS LEIA

It's pretty much a man, man, man, man world in that galaxy far, far away, yet Leia has emerged as one of the saga's strongest characters. She's a princess, Rebel warrior, wife and mother. Leia is also a modern-day role model. In the next issue we'll examine all sides of her persona as revealed in the *Star Wars* films, books, comics and games.

* Rebecca Moesta, co-author with Kevin J. Anderson of the *Young Jedi Knights* young-adult book series, will offer a unique treatise on Leia and her interaction with other characters.
* An action-packed, art- and photo-filled Leia poster
* The making of the all-new *Star Wars* Vehicles trading card series coming this summer from Topps.

Plus... Prequel news... new product reviews... toys & collectibles, including an exclusive price list... "Star FX" on the history of special effects... "Fantastic Fans"... All-Leia Trivia Contest... free giveaways... and much more!

Success for Mario Chiodo is Illusive, *not* El

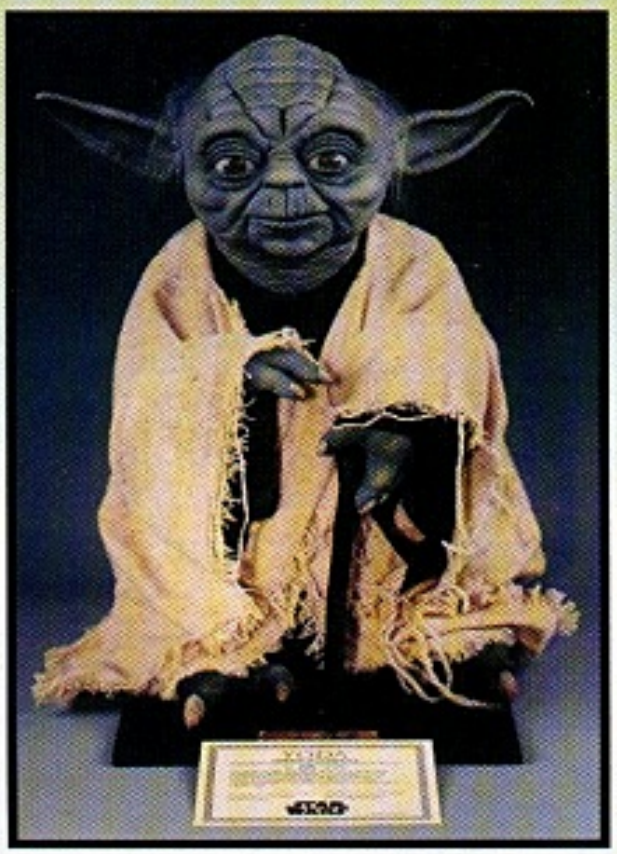
The California sculptor is living his dream, creating classic movie replicas ranging from Frankenstein's monster to Darth Vader BY STEVE SANSWEET

He has just turned 36, but Mario Chiodo sees his life so far as careening from one turning point to another. Luckily for him and a growing legion of *Star Wars* fans, the turns have all been in the right direction. Chiodo, a sculptor and entrepreneur whose work already has had a major impact on the Halloween industry, has taken his love for George Lucas' galaxy into an exciting new business that seems to get grander with almost every new creation. His latest, however, is the one he's always dreamed of doing—a full-size bust of the Dark Lord of the Sith.

Chiodo's company, Illusive Originals, isn't making just any Darth Vader bust. No, this one will duplicate the momentous instant at the end of *Return of the Jedi* when Luke Skywalker removes his dying father's mask so that he and Anakin Skywalker can gaze directly at each other for the first—and last—time. It is a moment of redemption, and Mario Chiodo (pronounced key-OH-doh) is busy capturing it in latex, glass fiber, leather and wool.

"There was just something about Darth Vader that I loved from the very first time I saw *Star Wars*, so this piece really holds special meaning for me," Chiodo says.

Even so, Chiodo's path to Vader wasn't an easy one, although in retrospect it seems as much preordained as the fate of a certain young farm boy on Tatooine. "I can remember even as a four- or five-year-old being fascinated with caricatures, fantasy and most of all, Frankenstein's monster," he recalls. "It seems like just yesterday, because I so clearly remember seeing *The Bride of Frankenstein* on TV. My brother had all the Aurora plastic monster kits, and I was just spellbound by it all. I started drawing Frankenstein's monster in my closet of all places—maybe it was the darkness and the atmosphere—with a pencil or a pen. And that was the first turning point, my drive to create or be part of the fantasy."



CHIODO HOPES HIS VADER/ ANAKIN SKYWALKER—SHOWN HERE STILL AS AN UNFINISHED WORK IN PROGRESS—TURNS OUT TO BE AS SUCCESSFUL AS HIS SOLD-OUT YODA.

By the time Chiodo was nine, he had begged and worked his way (mowing lawns) into having his parents buy him some clay. His mother and father never pushed him, they just made the materials available and the environment amenable to his artistic explorations. "I had been drawing and painting up until that time, but when I got the clay, a light bulb went on. It was so easy to manipulate. Of course, my first piece was the Frankenstein monster, and it just went on from there. I bought every issue of *Famous Monsters* magazine, and was even featured in it a few times ("The Fan of a Thousand Faces"). And I just kept practicing."

Surprisingly, the Oakland, Calif., native didn't gravitate to art classes in school; he was self-taught. "I didn't play sports until high school. I'd always go home after class and sculpt. I had this dream from the time I was 10 that this is what I was going to do for my life's work, somehow, some way." After entering high school, Chiodo tried everything he could to hook up with the film industry to sculpt creatures and props. His persistence led to work on some very low-budget productions (such as *Dracula's Disciple*) that provided

usive

good experience, if no money. "It was almost like me paying them to use some of my stuff," he laughs.

Upon seeing *Star Wars*, Chiodo's first thought was: "How can I be part of that?" He was enthralled with Darth Vader because he was the equivalent of Frankenstein's monster. "He was the bad guy you love to hate," says Chiodo.

When he learned that George Lucas had established an operation in the San Francisco Bay area for his next *Star Wars* film, he tried "in every way possible" to get involved in a design or fabrication position, but he couldn't connect with the right people. "It was one of the most frustrating points in my life. But the irony is that if I had taken that route, I probably wouldn't have my company today and be doing the things we do."

After high school, Chiodo was at another crossroads. "I could be the struggling artist or go to college, which I did for a semester and a half." His major? Pre-med! "I wanted to make myself as rounded as possible, so I started learning human anatomy. I also went to cosmetology school and worked for Vidal Sassoon himself. In the process, I learned the beauty and anatomical aspects of design. When I was 20, I decided to go into business for myself."

Chiodo asked his parents to give him one year to see if he could make it work. His dad took out a loan for an "astronomical" $6,000 for him; a relative let him use an old building he owned as a studio for just $50 a month. "At that time I had practically no assets," Chiodo recalls. "I had two pairs of jeans, and they were covered by latex paint, so even going out on a date was hard." (He eventually did, married and he and his wife Karen now have two daughters, ages 2 and 5.)

Chiodo worked nonstop designing and building Halloween products. "I tried to do something different, more movie-like. I came up with 10 large masks and a gory ghoul chest piece." He scraped up $2,000 for a booth and airfare to Chicago for the industry's Halloween trade show. He had no idea what to expect when he entered the cavernous hall to set up his lone table in an eight-foot booth. It was depressing to see the big companies with their entire rows filled with product.

The next morning (after a fitful night's sleep in a cheap motel with "orange shag carpeting on the ceiling"), Chiodo was taken aback as he approached his humble table. "I saw all these people lined up around the corner and thought, 'What's going on here?' I looked closer—and they were waiting at *my* table to place orders! I knew that was the turning point."

Chiodo booked more than $150,000 in orders at that one show, and major retailers ordered even more afterward. Then he had to figure out how to produce so many masks. "I called all my relatives. I come from a close-knit Italian family, where everybody pulls for one another. Soon, my parents, my brothers and my sisters-in-law were all in the studio painting masks and packing orders. My mom did

TO CREATE THE HAN SOLO IN CARBONITE REPLICA, THE ILLUSIVE TEAM HAD TO MAKE A NEW SILICON MOLD BASED ON THE ORIGINAL PROP. THE FINISHED PRODUCT IS FULL SIZE AND WEIGHS MORE THAN 75 LBS.

the hair, and one of my brothers built some of the equipment." Chiodo himself worked on every single piece that year. In the 17 years since then, he's designed and produced more than 3,000 different Halloween products.

About a year later, he was approached by Bill Atchison, the former owner of Paper Art, which had a Halloween division. The two formed a new company, The Great Cover-Up, which eventually bought out Don Post Studios and became Party Professionals. After nearly five years, as the company moved more in the direction of mass merchandise, Chiodo left and formed his own new company in 1986, Illusive Concepts.

"I needed to be my own boss and do my own thing," he says. "I spent a year designing, and then got a financial backer who was interested in a 'Ferrari' line of big, exotic masks." The line was an instant success and helped create a new interest in Halloween with Chiodo's oversize fantasy masks. Illusive quickly became a multi-million dollar business with make-up, costumes and decorations added to the mask lines.

Still, Chiodo was anxious to branch out into the movie-related field. About four years ago, he met with Lucasfilm's Director of Merchandising, Julia Russo. "She said, 'You're doing all this stuff with foam latex and fabrics already, why don't you make maquettes [small sculptures used as models to create full-size items]?' We all looked at each other, and the first thing that came to my mind was Yoda. We quickly hammered out the contract."

Chiodo discovered that the foam and latex Yoda puppet used in the movies had deteriorated, although there were fragments in the Lucasfilm Archives and a few reproductions from the original molds on display at Skywalker Ranch and Industrial Light & Magic. He calibrated and extensively photographed what remained and actually blocked out the beginnings of the clay sculpture on-site to make sure it would be accurate. The sculpture passed the stringent Lucasfilm approval process on its first try, although one of Yoda's warts had to be moved over less than a half inch for the sake of accuracy. The coloring scheme took five attempts "because there are so many versions, and Yoda looks different from scene to scene." Finding the right material for Yoda's cloak was another challenge, considering that the original was made from a British drapery.

With the Yoda prototype as a sample of his work, Chiodo called on other movie studios. Before long he was making replicas for properties ranging from *Star Trek* to Universal Monsters. His company's collectibles division, Illusive Originals, now has 22 Hollywood licenses.

Production of Chiodo's Yoda was limited to 9,500 worldwide. A third of those were marketed in Japan. Yoda sold out at wholesale about a year ago; originally priced at $400, it's been advertised for as much as $1,000 in the secondary market.

Around the time he struck his deal with Lucasfilm, Chiodo was approached by CSS Industries, and after much thought and discussion, he and his partners agreed to be purchased by CSS and are now part of its Paper Magic Group, which makes seasonal items. The transaction gave Illusive the financial support to go after more impressive licenses for its collectibles division, to grow the Halloween business by 40% and to build a state-of-the art, 150,000-square-foot factory on the Texas-Mexico border.

As the Yoda replica was being produced, Illusive decided to produce small latex busts—not exactly replica props or maquettes—of Boba Fett and Admiral Ackbar. Editions of 9,000 pieces each sold well, although "they didn't have nearly the degree of excitement of our larger pieces," Chiodo concedes. Also, making Fett was quite a feat: It required 17 different molds because of the complexity of the bounty hunter's suit and equipment. "I went to the Lucasfilm Archives and tried on the suit myself," Chiodo recalls. Painting the bust was another issue because different pieces were used in different scenes. "We finally decided on colors that made the piece look like what people saw on the screen," he adds.

Illusive's Jabba the Hutt—all 5,000 virtually sold out at wholesale—was closer to an actual maquette. Illusive is now preparing a deluxe, even more limited edition of Jabba that will include his ornate throne, sidekick Salacious Crumb and other accouterments. The deluxe Jabba is scheduled to be released sometime this summer.

One of Illusive's most exciting pieces to date is a full-size replica of Han Solo frozen in carbonite. Limited to 2,500, it is selling quickly, despite its price of $1,300-$1,500. Illusive may produce a quarter-size version with lights. Also under consideration is another Yoda, in a different pose, with his equipment and in a swamp setting, all inside a case.

SHOWN HERE IN THE WORKSHOP, CHIODO'S NEW RANCOR BEAST DEBUTED AT THIS YEAR'S TOY FAIR IN NEW YORK.

To create the Han in carbonite, Chiodo and several of his employees returned to the archives and studied the original mold, only to find the silicon torn in many places. They cleaned it, poured a "positive" cast into it, brought it back to Illusive headquarters in nearby Concord, Calif., and repaired some of the damaged parts. They then made a new silicon mold, from which the first 50 glass fiber pieces were produced. Each one weighs between 75 and 90 pounds, depending on how much glass fiber was necessary, and took nearly seven days to make.

At the New York Toy Fair in February, Illusive previewed another new piece, a replica of the rancor from *Return of the Jedi*. It will be on a cold-cast base that looks exactly like the dungeon floor under Jabba's throne, right down to faux bones of the beast's victims. "Every inch of the piece is identical to the stop-motion puppet used in the film, and it takes 16 separate molds to produce it," Chiodo says. The price will be around $450, and it will be ready for shipment in several months.

ILLUSIVE'S JABBA THE HUTT MAQUETTE IS NEARLY IDENTICAL TO THE ORIGINAL MODEL USED TO BUILD THE FULL-SIZE JABBA FOR *RETURN OF THE JEDI*.

A Chewbacca head, which has only been produced in small numbers so far, is being redone to make it look even more like the fabled Wookiee. The head is higher from the base, the mouth and eyes are slightly repositioned and the hair is different.

Among all his creations, it's clear that the apple of Chiodo's eye is the new Darth Vader/Anakin Skywalker life-size bust. "Vader's up there with the Frankenstein monster as my favorite film character," he readily admits.

In designing Vader, Chiodo cast molds from the original costume pieces at Lucasfilm. The bust includes a replica of the original helmet and two-part mask, shoulder pieces and neck/chest piece all in glass fiber, a "capelet" in fabric and leather with a chain, and part of Vader's ribbed leather costume. Underneath is the deformed face of Anakin Skywalker as seen near the end of *Jedi*. The face is foam-latex, with acrylic eyes and yak hair for eyebrows. The limited edition of 9,500 pieces will sell for about $1,000 beginning around July.

Meanwhile, Chiodo has a new *Star Wars* item on his drawingboard: a 3D wall hanging of at least one trilogy poster, and perhaps one from each film. Another idea is to recreate a classic scene in three dimensions, which might extend several feet out from the wall. The pieces would incorporate fabric, hair and other materials. There also might be replicas of some of the new creatures from the *Star Wars Special Edition*, such as the newly designed dewback and the ronto.

Mario Chiodo remains an enthusiastic *Star Wars* fan even as he becomes an increasingly successful businessman. "I am thankful every day. I do not take this lightly," he says. "I am able to do what I've always wanted, on a level I wanted, and to control and create. Sometimes I have to pinch myself."

THE EMPE

After his confrontation with Luke Skywalker in Cloud City, Darth Vader travels to his master's remote stronghold to deliver a special prize to the Emperor. Follow the Dark Lord of the Sith in this original *Star Wars* roleplaying adventure from West End Games.

STORY BY
PETER SCHWEIGHOFER

ILLUSTRATION BY
VINCE LOCKE

ROR'S TROPHY

Darth Vader calms himself. The Imperial shuttle slows for the approach to the Emperor's fortress at Mount Tantiss. The Dark Lord does not fear the impending audience with his master. He knows that failure never casts a favorable light on anyone. Vader himself has ruthlessly punished the failings of his subordinates. But the Emperor is more concerned with news of Luke Skywalker, not with berating his minions. No, Vader is not afraid to account for his actions. He fears what it is that he's delivering to Palpatine.

It has only been a few days since the young Jedi escaped his carefully planned trap in Cloud City. Vader knows the Emperor is aware of his inability to seduce Skywalker to the dark side. His master seems to be satisfied knowing Vader has taught the impatient Jedi a lesson in anger and fear. The Dark Lord has been summoned to Wayland—far from the prying eyes of the Core Worlds—to present the trophy of his battle with young Skywalker.

The shuttle wings fold upward as the vessel eases into a docking bay carved in the mountain. The transport box next to Vader is not large, yet he can already feel its weight. His master waits to take possession of what is inside. The shadows behind Vader stir, betraying the two Noghri hiding there. Kohvrekhar and his clan-brother Ghazhak had located the trophy and helped Vader recover it. While the Dark Lord rushed back to his Super Star Destroyer to await the young Jedi's capture, the Noghri combed the depths of Cloud City for what had once belonged to Skywalker. After Luke evaded Imperial forces with the help of his friends, Vader returned to Bespin to personally retrieve the Emperor's prize. His Noghri honor guard discovered it with a horde of Ugnaughts in one of the mining facility's deeper smelting cores. The crude beasts were going to discard the flesh and melt the shaft of metal into scrap. Vader had "discouraged" them from doing so and took possession of the items himself. The Emperor commanded him to bring them immediately to the Mount Tantiss stronghold on Wayland. To return these items to the Emperor will be a display of loyalty. His master seems to regard them as his own possessions which had long ago been stolen.

The boarding ramp is lowered with a hiss, and Darth Vader strides down. The transport box is neatly cradled in one arm. To anyone else the case would be light, but to Vader it is weighted down with fear, memory and regret.

Although he does not see them, Vader knows his Noghri honor guard are nearby. They have slipped through the shuttle's venting steam, then merged with the docking bay shadows. Several staff members had been waiting for the shuttle's arrival. They had showered him with pleasantries and respectful words tinged with fear. The paltry reception party of low-ranking officers does not concern him—Vader walks past them, ignoring the leader's message that the Emperor wishes to see him immediately. He marches into the waiting turbolift, his Noghri escort fading into the darkness behind him.

The box grows heavier as the turbolift rises toward the Emperor's throne room complex. No honor guard can protect him from the feelings the box's contents stir within him.

The turbolift door slides open, revealing a vast holographic display of the galaxy. The Dark Lord pauses to gaze at the map. For a moment he wonders where Skywalker is now hiding in that swirling mass of star systems.

Vader steps out along the walkway and approaches his master. Guards attend to matters at two platform control consoles flanking a stairway. The steps lead up to the throne from the wide balcony, offering the Emperor a grand vista of his holographic domain.

The Emperor's voice is a weak sneer cackling across the room. "Leave your servants behind, Lord Vader. This business does not concern them." Two Royal Guards hover menacingly on each side of the Emperor's throne. For a split second, the Dark Lord secretly wonders if they would be any match for his alien escorts. Just as quickly, he brushes the thought from his mind—he could never betray his master. Vader raises a hand, and the Noghri retreat, leaving their liege alone with the Emperor.

Vader ascends the stairs, then kneels before his master.

"Rise, my friend," the Emperor croaks. "Tell me of your contest with young Skywalker."

Vader explains his intricate plan to lure Skywalker to Cloud City by tormenting his friends. It had not been a successful encounter for either of them. Finally, with the help of his Rebel companions, Skywalker had managed to escape. Still, Luke had suffered a great defeat—the loss of his right hand.

"I have already reviewed Admiral Piett's report of your activities on Bespin," the Emperor says. "It is unfortunate you did not snare the young Jedi. His powers have grown, indeed. Perhaps he might

someday match your abilities, my friend. Still, you managed to wound him and infect him with fear. This can only be to our advantage during your next confrontation."

The Emperor watches Vader for a moment, his eyes lingering on the box. His whispering voice sounds distant, almost dreamy with anticipation. "I see you have brought me what Skywalker lost..."

Vader hands the box to a Royal Guard, who passes it to the Emperor's waiting grasp. Palpatine opens it, revealing a hand and a Jedi's lightsaber. The lightsaber is the blue-bladed weapon Luke had wielded in his confrontation with Vader on Bespin. The hand is Luke's, the one Vader had severed in anger after Skywalker's lightsaber had cleaved into his own shoulder.

The items, while welcomed by the Emperor, are far more significant to Vader. For the weapon had once belonged to another Jedi, Skywalker's father. And the hand... was it of the same flesh and blood that once ran through the father's veins? Was Anakin Skywalker truly dead?

Vader senses a familiar twinge as he looks at the weapon again. The sight of the hand, too, elicits an eerie recognition. Vader almost feels as if he is surrendering his own hand. Electricity twitches within the Dark Lord's right gauntlet. He suppresses an urge to flex it. Instead, he masks his emotions and does not make any gesture that might reveal his true feelings.

The contents of the box may have once been part of him. Now they are the Emperor's.

"These will have a place of honor in my personal collection," the Emperor muses, entranced by the intricacies of the dead flesh and the well-worn lightsaber.

"The young Jedi is weak and beaten," Vader replies, trying to turn the conversation. "He will be vulnerable to attack."

"Yes, I sense that you wish to continue your hunt for Skywalker. But do not worry about him for now. I have foreseen his fate... the time is not yet come for him to join us. For now, you are to return to Imperial Center. We have other concerns to attend to...."

Vader takes the Emperor's cue, and subdues his feelings by thinking of his impending duties and schemes. In addition to overseeing the Emperor's new construction project, Vader has pressing matters to take up with a powerful—and potentially dangerous—Falleen prince named Xizor. There will be plenty of time later to deal with Luke Skywalker.

WHAT'S ROLEPLAYING?

Roleplaying is a form of the kids game "Let's Pretend," with slightly more sophisticated rules. Each person playing the game can take the part of his or her own *Star Wars* hero (called a "character"): a Rebel pilot, a smuggler, a bounty hunter—even a Jedi Knight. One player is called a "gamemaster," who acts as a storyteller. The gamemaster describes the scenes of the story to the players, who in turn decide what their characters are going to do. The players' choices affect how the story unfolds. For details, read the *Star Wars* Roleplaying Game sourcebooks from West End Games.

Peter Schweighofer is a Star Wars *editor and writer for West End Games, publishers of* The Star Wars Roleplaying Game Sourcebook *and related titles. This is his second contribution to* SWGM.

DARTH VADER

TYPE: DARK LORD OF THE SITH

DEXTERITY 3D – Blaster 5D, blaster artillery 4D+1, brawling parry 7D, dodge 7D, lightsaber 11D+2, melee combat 7D, melee parry 9D, vehicle blasters 6D. **KNOWLEDGE 3D+2** – Alien species 7D+1, bureaucracy 9D+1, cultures 7D, intimidation 10+2, languages 6D+1, planetary systems 8D, streetwise 7D, survival 6D, value 6D, willpower 8D+1. **MECHANICAL 4D** – Astrogation 7D+1, capital ship gunnery 8D, capital ship piloting 8D, capital ship shields 5d, repulsorlift operation 5D+2, starfighter piloting 10D, starship gunnery 8D, starship shields 5D. **PERCEPTION 3D+1** – Bargain 4D, command 11D+1, con 4D, gambling 4D+1, hide 5D+2, persuasion 8D+1, search 8D, sneak 5D+2. **STRENGTH 3D** – Brawling 9D, climbing/jumping 7D+1, lifting 8D+1, stamina 8D+1. **TECHNICAL 3D** – Armor repair 6D+1, capital ship repair 5D, lightsaber repair 7D+2, security 6D+2, starfighter repair 5D.

SPECIAL ABILITIES: Force Skills: Control 11D+1, sense 12D+1, alter 11D. Vader's Force powers are too numerous to list here. This character is Force-sensitive.

FORCE POINTS: 21

DARK SIDE POINTS: 28

CHARACTER POINTS: 40

MOVE: 10

EQUIPMENT: Body armor (+1D all attacks, respirator is necessary to keep Vader alive), lightsaber (5D).

For comparison, keep in mind that 2D is an average stat for a normal human. People with a professional level of training often have 4D in several skills. Someone who's the best on the planet has 8D in a certain skill. Scores close to 12D often reflect that the user is among the best in the galaxy.

For complete stats on Darth Vader after his mission to Cloud City, see *The Shadows of the Empire Sourcebook* from West End Games.

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DARTH VADER, DARK LORD OF THE SITH, is such a formidable character that it took three actors to play him on screen. David Prowse, the strapping 6'7" former Welsh bodybuilder, gave Darth his stature, martial stride and menacing hand gestures such as the psychic stranglehold. Darth's electronically modulated baritone growl, which lends terror to his slightest utterance, was provided by the great dramatic actor James Earl Jones. When Vader's helmet is broken open to reveal the fallen Jedi Knight, Luke's father Anakin Skywalker, his ravaged but kindly face is that of the late British actor Sebastian Shaw (Shaw was also seen at the end of *Return of the Jedi* as the apparition of Anakin, standing alongside Yoda and Obi-Wan).

Vader is one of the most complex characters in the *Star Wars* universe, principally because he was once an agent of good before he was corrupted and drawn to the dark side of the Force. As an initiate into the ancient Jedi order, the young Anakin Skywalker showed such promise that his teacher, Obi-Wan Kenobi, recognized that "the Force is strong with this one"—just as Vader would years later feel the strength of the Force in his son Luke Skywalker.

But there are many pitfalls in following the Force, as Luke later learned in the *Dark Empire* series of comics from Dark Horse Comics, in which he himself was in danger of being taken over by the dark side. As Jedi Master Yoda tells Luke, fear, anger and aggression can cloud even the best person's mind, opening room for the dark side.

Somewhere in his life, Darth let himself suc-

DARK FATH

The name Darth Vader conjure the image of ultimate evil... so w he die saving his son's life?

BY ERIC NASH

Artist Ralph McQuarrie's early concept painting of Vader and Luke dueling reveals the ferocious nature of the Dark lord.

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cumb. In *Dark Empire*, Luke also follows the path of the dark side, in order to understand why his father chose it. "I found knowledge there... all the dark things Father knew so well..." Luke says, but "I also found great isolation and sadness... I found fear. These are the feelings my father felt." In *Dark Empire*, Leia, who was revealed as Luke's sister in *Return of the Jedi*, displays some of her own Jedi powers that run so strongly in the Skywalker line.

Although Vader's origins are shadowy, we may be able to guess at some of the reasons that brought him to the dark side. We know that like his son, Vader was a natural-born pilot. That may have led the young Anakin to a sense of pride and overconfidence in his powers, rather than faith in the spiritual elements of the Force.

The turning point in Vader's life is recounted by the shimmering apparition of Obi-Wan Kenobi to a startled Luke in James Kahn's novelization of *Return of the Jedi*. Obi-Wan says that he was not as good a teacher as Yoda. Emperor Palpatine sensed Anakin's power, and lured him to the dark side. "When I saw what had become of him, I tried to dissuade him, to draw him back from the dark side," Obi-Wan recalls.

The teacher and student fought an epic lightsaber duel, and Anakin tumbled into an active volcano's pit of molten lava. Thinking his student dead in the fiery abyss, Obi-Wan retrieved Anakin's lightsaber, which he would later present to Luke. Anakin emerged from the lake of fire scarred in body and soul to become half-man, half-machine, kept alive by his body armor and breathing apparatus.

At George Lucas' request, McQuarrie and fellow concept artist John Mollo *(center drawing)* sketched Vader with flowing robes and the wide-brimmed samurai helmet, both which prominently contribute to the final, evil look of the character.

He became Darth Vader, a soulless killing machine in the service of Palpatine, hunting down the last of the Jedi Knights in the final days of the Old Republic. He only feels a sense of wholeness in the presence of the nefarious Emperor, the only man Vader calls "master."

Probably the first word that comes to mind when you think of Darth Vader is "evil," and that's just how George Lucas and the artist Ralph McQuarrie first conceived of him. Back when he was trying to sell *Star Wars* to Hollywood, Lucas asked McQuarrie for help in designing the look of the characters. Lucas said he wanted a tall, dark figure in a wide-brimmed samurai helmet and flowing cape who epitomized evil. Vader's forceful personality is evident in McQuarrie's early concept painting of Vader and Luke dueling in the carbon-freezing chamber on the Cloud City of Bespin: He is there in the startling stature, the dramatic, floor-length cape and the gleaming, fan-like helmet.

Vader's mask is his most distinctive feature. McQuarrie originally thought of it as a kind of space helmet that would allow Vader to travel between ships, but Lucas liked it so much that it became a permanent fixture. "We talked about Darth Vader, and I started sketching breathing masks," McQuarrie recalls in a filmed interview. "I came up with one that looked sort of evil. It had a wolf-like, turned-down nose, and I put some slots in the breathing opening that looked like teeth."

In fact, the ominous, machine-like sound of Vader's breathing (created by sound maven Ben Burtt with a scuba respirator) became one of the character's most distinctive traits. The whoosh and click sound effects put you right inside the character's helmet, so to speak. In the earlier film *2001: A Space Odyssey*, director Stanley Kubrick showed how spellbinding the lone sound of breathing could be in the otherwise silent scene in which one of the astronauts leaves the ship to repair it.

Vader's final "look" comes from a multiplicity of sources. The helmet is a tribute to the cinephile George Lucas' beloved samurai sagas, in particular *The Hidden Fortress*, directed by Akira Kurosawa, which has some delightful parallels to *Star Wars*. The image of a knight in armor is equally a tribute to the tales of King Arthur, the adventure classic *The Man in Iron Mask* by Alexandre Dumas and

the swords-and-spaceships world of the comic-strip hero Flash Gordon. Knowing, too, that Lucas was an ardent auto-racing enthusiast, it is hard to overlook the similarities between Vader's mask and the grille of a '56 Chevy!

Comic book fans, particularly those who followed Marvel's original *Star Wars* series, will recognize what might be considered Darth Vader's great granddaddy—the demonic Dr. Doom, arch-nemesis of The Fantastic Four, written by Stan Lee and drawn by the late, great Jack Kirby. There are many fascinating parallels: Doom wears a cape and body armor, is a devotee of occult forces and is horribly scarred beneath the mask! Coincidentally enough, Kirby illustrated Vader for a Topps *Star Wars Galaxy* trading card, and the piece was subsequently published in *The Art of Star Wars Galaxy: Volume Two*. As Vader once said to Luke, "The circle is complete."

An interesting thread of color symbolism runs through the *Star Wars* universe. Aside from the ubiquitous stormtroopers, the villains tend toward metallic colors of gray, blue and black, while the good guys show more earth tones and organic colors. Think of the interior of the Death Star compared with Luke's homeworld of Tatooine, or the forest moon of Endor. The contrast highlights the thematic conflict between technology and the power of the spirit.

In *The Art of Star Wars Galaxy: Volume Two*, Gary Gerani writes that in creating the card set, "the colors white and blue dominated a good deal of our artwork, subtly suggesting *The Empire Strikes Back*'s 'cool' look (by comparison, *Galaxy* 1 radiates Tatooine-like orange

In Topps' *Galaxy* 2 card set, illustrator Thom Ang depicted the ceremony, presided over by Emperor Palpatine, in which Anakin Skywalker became Lord Darth Vader.

7-93

and amber)." Interestingly, Coruscant, the heart of the Empire, is a denatured world totally overtaken by technology.

In creating Darth Vader and the other classic *Star Wars* characters, Lucas deliberately set out to incorporate elements of world mythology. He was an appreciative student of the late Joseph Campbell, the mythology expert and author of *The Hero with a Thousand Faces* long before Campbell appeared in the public television series with Bill Moyers. (Published by Princeton University Press, the latest printings of the book feature a picture of Mark Hamill as Luke Skywalker on the cover.)

Campbell's outline of the archetypal hero's journey applied to Luke's story: the hero's call to adventure, separation from home, initiation and return. Anakin Skywalker, too, felt the call to adventure when he left home to fight in the Clone Wars. He also was initiated, first into the Jedi Knighthood and then into the dark ways of the Sith. Vader appears to have chosen evil irrevocably when he emerges scarred from the molten lava, but his transformation at the end of *Jedi* is an inspiring message, that there is still good in the worst of us. His feelings for his son turn out to be his redeeming quality at the end of his life. He proves himself worthy of the Viking-esque funeral that Luke gives him—or at least Vader's clothing, armor and helmet—on Endor.

The name Darth Vader is so indelible that it's hard to believe he was ever called anything else, although the character appeared as "Captain Dodona" in the first draft of the screenplay. Lucas says he was looking for a name with the connotation of Dark Father, hence Darth Vader. "Vader" turns out to be the Dutch word for father. As for the name of his alter ego, Anakin is a variation on the name for a race of giants mentioned in the Book of Genesis. Skywalker is one of the many names of Loki, the Norse god of mischief and fire; in early versions of the script, the name was Starkiller.

Vader's last moments are recorded in *Return of the Jedi*, after he has sacrificed himself to destroy the despot Palpatine and save Luke on board the Death Star. Even though it will hasten his death, Vader asks Luke to detach the breathing apparatus, view-screen and voice modulator of his helmet so that father and son can look at each other face to face. Finally, the scarred, kindly face of the former Jedi is revealed.

Although we know how Vader dies, we need to look to the ongoing series of novels, comics and trading cards to fill in the tantalizing gaps in his life. In *Shadows of the Empire*, an original novel featuring the classic characters, author Steve Perry gives us a glimpse into Vader's meditation chamber aboard his Super Star Destroyer *Executor*. We learn that the dome-shaped hyperbaric chamber provides a medicated and oxygenated atmosphere in which Vader's damaged lungs can breathe without the mechanical respirator in his suit.

Dark Lords of the Sith, the 12-issue series from Dark Horse Comics, reveals the secrets of the Sith, the millennia-old race of magicians of which Vader was a ruler. "Once the Dark Jedi had dominated the Sith, they threatened to subvert the very existence of the Republic," the ancient scrolls explain. "Their power was greatly feared, and the Sith were marked for extinction." Like Darth Vader, Exar Kun, a Jedi who lived 4,000 years before Luke Skywalker was born, succumbed to the awesome power of the dark side of the Force. Exar Kun, too, was disfigured in his pursuit of the dark side.

The multimedia storyline in *Shadows*, which combines the novel, comics, games and cards, reveals another side of Vader. We meet the arch-villain Xizor, the scheming, reptilian crime boss who competes with Darth Vader in the service of Emperor Palpatine. The Emperor pits the two rivals against each other in the search for Luke Skywalker. The hunt brings out a paternal side in Vader, because he wants his son taken alive, whereas Prince Xizor doesn't care how he is captured.

Star Wars fans have much to look forward to, not only with the release of three new films beginning in 1999, but also with the continued development of the classic characters in other media. Some fascinating potential story lines include a fuller explanation of Vader's role in the Clone Wars as he fought alongside Ben Kenobi, and Anakin Skywalker's courtship and marriage with Luke and Leia's mother.

Eric Nash is a writer for The New York Times Magazine.

Opposite page: **From *Galaxy 2*, Hoang Nguyen's vision of Vader hurling the Emperor to his death in order to save his son Luke's life.**

This Russell Walks painting for Topps' Star Wars Finest set shows Luke tending to his dying father.

David Prowse *(left)* with Sir Alec Guinness

The Many Men Behind The Mask

While David Prowse and James Earl Jones are well known as the body and voice, respectively, of Darth Vader, others have donned the familiar black attire of the Dark Lord

THE PROWESS OF PROWSE

The first sight of Darth Vader in *Star Wars*, when he brazenly strides through a blown-out doorway on the commandeered Rebel Blockade Runner, is awe-inspiring. Without uttering a word, he immediately exudes evil and fearsome power. Beyond the set design and the costume, the single reason that scene—and the character overall—works so well is the 6' 7" bodybuilder inside the suit, David Prowse.

Much has been written, and Prowse himself has said plenty about that memorable performance in *Star Wars*, as well as in *The Empire Strikes Back* and *Return of the Jedi*. But with the release of the *Star Wars Trilogy Special Edition*, as moviegoers worldwide again witness the stunning presence of Darth Vader, Prowse sees similarities and differences from the first time around.

"I never thought it would be this big," Prowse says of the *Special Editions*' overwhelming popularity. "The trilogy holds up as well today as it did 20 years ago. And with the *Special Editions*, it's even better."

Prowse, 61 and retired from acting, runs a health club in London and performs a variety of charitable work—that is when he's not appearing as Darth Vader at the roving Men Behind the Mask shows, science fiction conventions and sanctioned *Star Wars* events such as the Star Tours attraction at Disney World. "The major difference now is that the kids who saw it 20 years ago are coming back to see it with *their* kids. The other thing is that people come up to me and say, 'Do you realize that I grew up with you?'"

What both generations are responding to is a peerless bad guy. "Darth Vader is the epitome of evil," says Prowse, "just a totally nasty piece of work. And he's now regarded as the ultimate screen villain of all time."

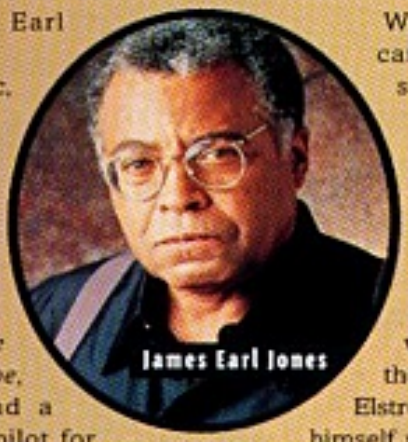
That's a pretty tall identity for any actor, yet Prowse—who relishes the prospect of reprising his dastardly role in the prequels ("Darth Vader has to come into Episode III")—is quite happy to be regarded as Lord Vader the rest of his life, even if he isn't recognized outside the costume. "The good thing about Darth Vader is that I can have all the publicity I want when I want it," he explains, "and I can switch it off when I don't. I can walk out of my gymnasium and nobody knows who I am, and then I can go to a sci-fi convention and 10,000 people queue up see me. It's a very happy situation."

THE VOICE HEARD ROUND THE WORLD

Just as Prowse's magnificent body gives Vader his physical ferocity, so does the resonant voice of James Earl Jones lend the character a frightening, if unseen quality. He declined to be credited in the first movie, though he was in the sequels, and James Earl remains humble regarding his indelible contributions. "I do not understand it," he says of the unmistakable connection between his spoken lines and Vader's menacing image. "Someone explained to me recently that because we don't see David's face, we have nothing to go by except the voice."

And what a voice. With James Earl's distinct bass, diction and inflection, it makes Vader's already-foreboding dialogue sound even scarier. That's probably part of the reason why James Earl's 14-year-old son, when he first saw the trilogy on

videocassette at age three, ran screaming from the room. "But now he's seen the *Special Editions* and he loves all that stuff," James Earl adds.


James Earl Jones

What is ironic, of course, is that an actor with as distinguished a TV, stage, and film life as James Earl, 65, has led—including *King Lear*, *The Great White Hope*, *The Natural* and a just-completed pilot for Fox, *Automatic Avenue*—his faceless role as Luke Skywalker's fallen father may live on as his most memorable one. "That's a thrill," he admits, "but I'm impressed that I've touched several generations of people in my career."

James Earl says he got a hint from George Lucas that he might be back in the looping room for the third prequel, after Anakin Skywalker is transformed into Vader. Regardless, he has his eye on another part. "I long to go back on the stage," he says, "to do [Big Daddy] in *Cat on a Hot Tin Roof*." Guess he's got a thing about playing larger-than-life fathers.

REVEALING PERFORMANCE

Much of the mystery that surrounds Darth Vader is represented by his imposing mask and helmet, which shield what is assumed for most of the trilogy to be a disfigured face of Anakin Skywalker. So the scene near the end of *Jedi*, when the dying Vader implores Luke to remove his head gear, is especially tense. Who's under there? What does he look like?

By the third movie, *Star Wars* fans knew all about Prowse and James Earl's contributions, but the choosing of an actor for "the reveal," as the critical unmasking is known, was shrouded in secrecy. In fact, when an 82-year-old British thespian, the late Sebastian Shaw, was cast for the movie, he wasn't told who he was going to play. When the day came to shoot the scene—together with *Jedi*'s finale, in which an apparition of Anakin stands alongside Yoda and Obi-Wan Kenobi—Shaw was spirited onto the set at London's Elstree Studios. Lucas himself reportedly directed the emotional moments when father and son finally see each other face to face.

DOUBLES' DUTY

"I've always been regarded as a physical actor," says David Prowse, a former British weightlifting champion. He put that reputation to good use in *Star Wars*, doing all his own stunts, including the derring-do lightsaber duel with his former mentor, Obi-Wan. Sir Alec Guinness and Prowse prepared for that scene with the help of stunt coordinator Peter Diamond, a veteran who helped dashing Errol Flynn hone his swashbuckling skills.

On the set, the lightsabers Guinness and Prowse swung obviously didn't glow as they do in the movie; the "blades" were actually long wooden dowels. "Because Dave was such a [strong] man," Diamond recalls, "every time they touched blades, they kept breaking. So I had to teach them not to touch each other, which made it difficult."

The action became a bit more intense in *Empire* and *Jedi*, so in the more difficult sequences—such as the Luke/Vader duel in Cloud City—stunt man Bob Anderson took Prowse's place. However, Prowse was back in the suit for the famous "I'm your father" scene.

Sebastian Shaw

THE LATEST MODEL

It was 1994. Andrew Nelson, a computer artist at LucasArts Entertainment Company, was sitting at his desk. His phone rang.

"How tall are you?" the caller asked.

"Six foot five," Nelson answered.

"Do you have any acting experience?"

"Yes, 15 years of theater work, some TV, film and voice-overs."

"Breathe for me."

That's pretty much how Andrew Nelson became the latest portrayer of Darth Vader. "The person who had been playing Vader left the company, and they needed someone for a charity event," Nelson, 34, remembers. "I thought it was just a one-time gig, but they asked me back for the Dark Forces game, then again for a Lucasfilm Licensing event. I've been Darth Vader ever since."

For a living, Nelson creates special effects scenes—lightsaber beams, blaster shots, explosions—for LucasArts games, but he's always on call for the next Vader assignment. He was in the suit to introduce George Lucas at a licensees' summit; he's Darth in *Star Wars*-themed TV commercials for Taco Bell and Kenner; he wowed fans at the L.A. premiere of the *Star Wars Special Edition*. In three years, he's played Vader 31 times.

Nelson wears a replica costume for his public appearances, but he was in the 17-piece real thing last June when Lucasfilm shot the brief live-action scene of Vader walking across a Cloud City skyway to his shuttle in the *Special Edition* of *Empire*. "I almost didn't get to do it," he says, "because my wife was due with our first baby the next day. Luckily, our daughter was born two weeks early."

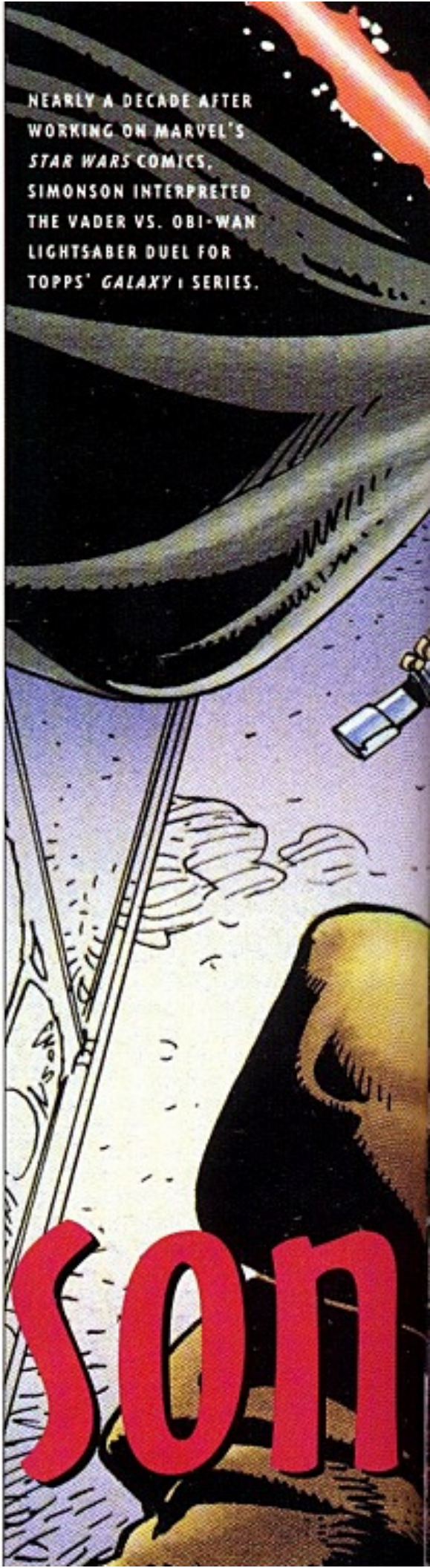
No one has asked Nelson to suit up for the prequels, though the opportunity "would be nice," he says. "I've been a *Star Wars* fan since I was 15, and I used to joke with my friend that one day I'd like to play Vader." Which proves once again, dreams *can* come true.

So many success stories about creative people trace their particular passion—be it art, music, writing, filmmaking or whatever—back to their youth. You know, like Mozart was writing concertos in his playpen or Spielberg shot his first home movie in preschool. That's exaggerating a bit, of course, but such is the stuff of legends.

Today Walter Simonson is legend among comic book aficionados for his art, and in many cases his writing, of such classics as *Thor, The Fantastic Four, Manhunter, Star Slammers* and some classic *Star Wars* comics for Marvel. Yet drawing was only one of his childhood infatuations. Sure, little Walter doodled, as most tikes do. What also grabbed his attention were dinosaurs—to the point where he nearly became a paleontologist.

"I was always a big reader," Simonson says, hearkening back to his boyhood days. Born in Knoxville, Tenn., in 1946, he spent his formative years in suburban Maryland, outside of Washington, where Dad worked as a soil scientist for the U.S. Department of Agriculture. "My folks encouraged the habit of reading. When I was in third grade, I came across my first book on dinosaurs, *All About Dinosaurs*, by Roy Chapman Andrews, a famous paleontologist. I liked the book so much I really wanted to buy it, but back then I had a quarter allowance a week, and I think the book was about $3, which was a lot of quarters. I was very depressed that I would never be able to buy it. When my dad found this out, he offered to split the cost, 50-50, of any book I wanted to buy if he thought it was worth getting."

While dinosaurs would play a key role in Simonson's life, they weren't the only object of his reading desires. Comic books had a place, too. This was before the onslaught of superhero titles, though precious quarters were invested in *Superman* and *Batman* comics. Otherwise, Simonson's tastes ranged from *Little Iodine* to Disney's *Duck Stories*, from *Cheyenne* (based on the TV oater) to classic adaptations such as *The Three Musketeers*.



NEARLY A DECADE AFTER WORKING ON MARVEL'S *STAR WARS* COMICS, SIMONSON INTERPRETED THE VADER VS. OBI-WAN LIGHTSABER DUEL FOR TOPPS' *GALAXY* 1 SERIES.

Simonson

It would be neat to slip in here that Simonson's reading inspired his art to progress beyond doodling, but it was much less romantic. "When I was about four, I had a mild case of mono[nucleosis], which laid me up in bed for a while," he recalls. "So my mom got me some paper and pencils, and I began drawing. And I've never stopped."

He did fine in elementary school art classes, and ably illustrated reports, including a rendering of Moby Dick ramming the *Pequod*. Like the rest of the male population, he drew the requisite trains, planes and automobiles in his notebooks, though no teachers snatched them up and professed Walter a prodigy—not even Miss Pope, the only art instructor he remembers giving him an "A." And by high school, his focus on comic books blurred. "I realized that girls seeing you spinning racks at drugstores looking at comic books just wasn't that cool. So I blew that off for a couple of years."

The constant remained dinosaurs. "My interest in dinosaurs had really blossomed," Simonson says, to the point where the career ambition in his high school yearbook read: vertebrate paleontologist. "I went to college at Amherst [Mass.] and majored in geology." Walter Simonson seemed destined to a lifetime of digging up old bones.

...Quite a bit, actually. In a candid conversation, Walter talks about his fantastic art, dinosaurs and *Star Wars*

BY BOB WOODS

As fate would have it, however, in a field where extinction is paramount, Simonson's passion died off. "Literally in the last couple of months of my senior year, I decided that going on in paleontology was not what I wanted to do professionally. And at the time, I didn't have any other direction. I had never considered drawing as a career move, so I didn't know what else to do."

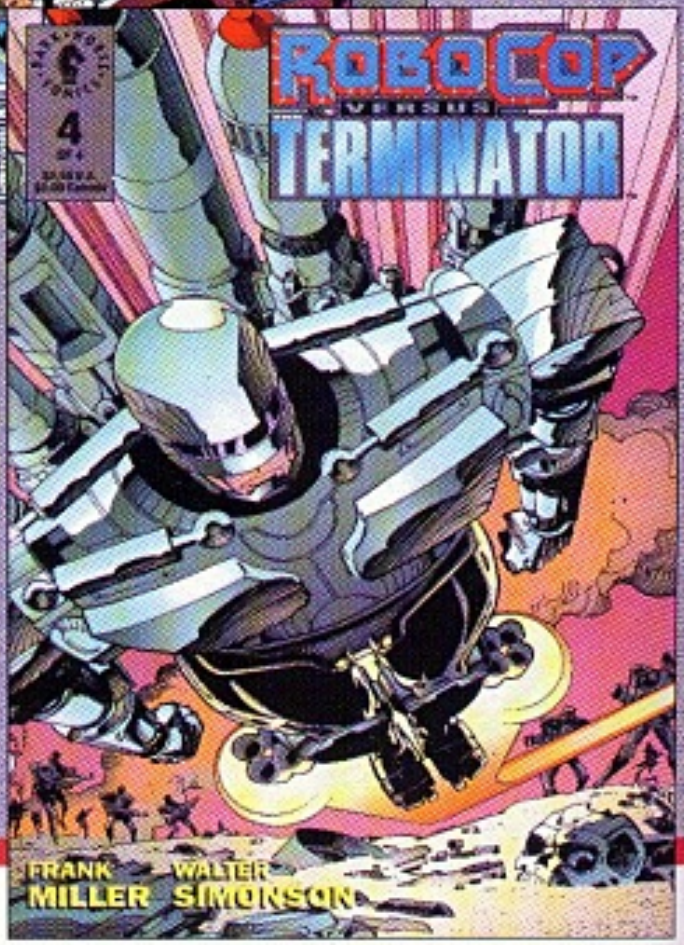
The year was 1968 and there was a very real alternative waiting for him half a world away: the Vietnam War. Simonson had marched in a couple of anti-war demonstrations during college, but claims to have been "pretty apolitical." So when Uncle Sam drafted him, he was prepared to go. Alas, fate got in the way again. "I failed my physical, because I had very thick glasses and very bad eyes," says Simonson, who without his glasses is legally blind. "I was spared some pretty tough choices by having terrible eyesight. It was a godsend under the circumstances."

Reverting back to the "only thing I really knew"—drawing—Simonson applied to art schools, and was accepted at the Rhode Island School of Design (RISD) in Providence. He graduated three years later, in 1972, with a degree in illustration.

At Amherst, Simonson had renewed his fascination with comic books, not necessarily because his fear of uncoolness had faded, but because Marvel was, in his estimation, hitting its peak. "That's when Jack [Kirby], Stan

THOR WAS SIMONSON'S FAVORITE OF THE OLD MARVEL CHARACTERS, SO IT WAS A THRILL TO DRAW HIM. PLUS, HE HAD A PERSONAL INTEREST IN NORSE MYTHOLOGY.

SIMONSON INCLUDES *THE FANTASTIC FOUR* AND *ROBOCOP VS. THE TERMINATOR* AMONG HIS FAVORITE ASSIGNMENTS.



[Lee] and [Steve] Ditko were doing their best work," he states. It was around that time, too, that Simonson himself began drawing comics, interpreting some Marvel characters such as Dr. Strange and Iron Man, as well as inventing his own. "I began doing a comic called *Star Slammers*, and that became my senior thesis [at RISD]."

From Rhode Island, it was a few hours to New York City, the comics publishing mecca and where Simonson set out to seek his fortune. He eventually landed in the office of DC's head honcho, Carmine Infantino. "He liked my work a great deal," Simonson says, "so he called in three of his editors and made them give me a job. I don't know if they would have otherwise, but it worked out in the long run."

So living and working from an apartment in Brooklyn, Simonson launched his legendary career. Among those DC editors was Archie Goodwin, with whom Simonson is still collaborating. One of Simonson's first assignments for him was a backup story called "U.F.M.," which appeared in *Star Spangled Stories*. More backups followed—"mostly little science fiction jobs," Simonson recalls. "Then after a few months I did a three-page job for Archie about the Alamo, which Don Krarr wrote—horses and guys in buckskin—and it persuaded Archie to offer me a new strip he was lining up for the back of *Detective* comics called *Manhunter*. We worked on that

STAR SLAMMERS, WHICH BEGAN AS SIMONSON'S SENIOR THESIS IN ART SCHOOL, HAS SINCE BEEN RESURRECTED AS A GRAPHIC NOVEL AND A MINI SERIES.

DESPITE SOME CONSTRAINTS FROM LUCASFILM ON STORYLINES, WORKING ON THE *STAR WARS* COMICS WAS A HIGHLIGHT FOR SIMONSON. HE RETURNED TO THE GALAXY FOR TOPPS TRADING CARDS.

for a year, and that was what really solidified my professional reputation. After that, I had offers for work and didn't have to look back."

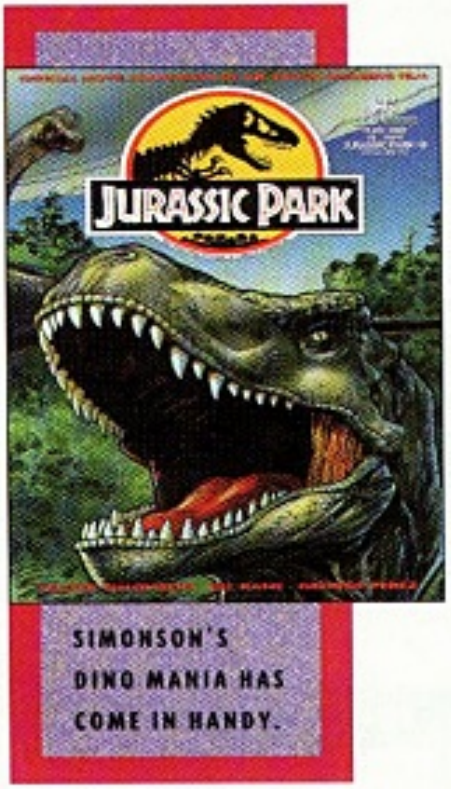
Simonson stayed primarily with DC for about four years, during which his assignments included *Metal Men* and *Hercules Unbound*, before he went to work for Marvel, in 1976. There he honed both his writing and drawing skills, perhaps best exemplified by his renowned work on *Thor*. "Thor was my favorite old Marvel character when I was reading the comics, so it was a pleasure to do him myself, plus I had a real interest in Norse mythology."

Among his personal-best work, Simonson lists *Thor*, *Manhunter*, *The Fantastic Four* and his and Goodwin's adaptation of *Alien*, which made the *New York Times* best-sellers list. Simonson turned his *Star Slammers* into a graphic novel about 13 years ago; last summer it found a new home at Dark Horse Comics' Legend imprint. For Dark Horse itself, he and Frank Miller teamed for a *Robocop Vs. The Terminator* series, and last year Simonson wrote a *Tarzan Vs. The Predator* story. (His wife and occasional co-author, Louise Simonson, wrote *Star Wars: River of Chaos* for Dark Horse.) A few years ago, Topps Comics gave him the chance to rekindle his dino days by contributing to its *Jurassic Park* series; he's working on the sequel, too.

And then there was a little Marvel series in the late '70s called *Star Wars*. "I [penciled] the *Star Wars* comics for about a year and a half, between *The Empire Strikes Back* and *Return of the Jedi*," Simonson recalls. "Issues #49 and #51 were my first; David Michelinie wrote them and Tom Palmer inked them."

Simonson's memories of first seeing *Star Wars*, at New York's Loews Astor Plaza in 1977, are not only those of a moviegoer, but also of an artist. "It was interesting because it was the start of so much stuff that looks just like that now," he says. "It was a major design breakthrough in science fiction films. But it wasn't just the special effects or the great-looking machinery or the music. It was everything: the writing, the characters, the actors, the sets and the design work. All that came together in an extraordinary way."

Translating "all that" to comic books was fun, Simonson says, and sometimes challenging.



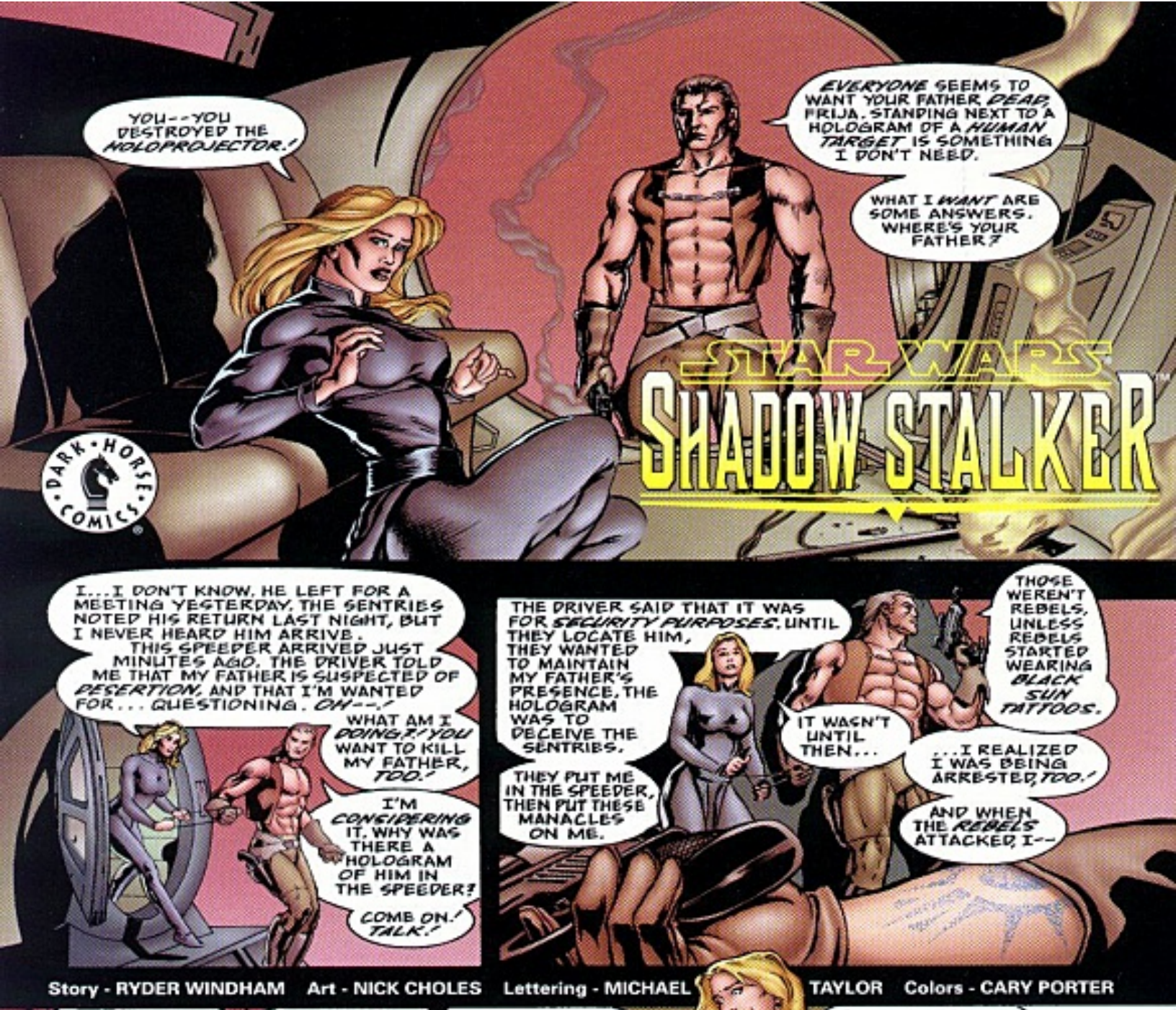
"Every so often we'd do something that Lucasfilm would turn down. David's first idea for a story, which made plenty of sense, was to build a new Death Star. And Lucasfilm came back and said, 'You can't do that. We can't tell you why, you just can't.'" Of course, the reason was the then hush-hush storyline for *Jedi*, still a couple years from release. Their solution? "We came up with a gigantic space cannon called the Tarkin. As long as it wasn't spherical, it was OK."

Simonson's team faced similar restrictions due to the events in *Empire* and other *Jedi* plot elements. "We were not able to use one of the major heroes—Han Solo—because he was now in carbonite. And we didn't know what the score was between Luke and Leia, but we were told that they couldn't have any romantic stuff going on. Also, we could not show Darth Vader and Luke in the same picture, they couldn't actually meet. So it made it occasionally difficult not to be able to tell stories we thought would be fun."

No such constraints faced Simonson when he revisited the *Star Wars* universe in 1993. That's when Topps called on him for its first *Star Wars Galaxy* card series. Aside from a rendering of the lightsaber duel between Darth Vader and Obi-Wan Kenobi, he drew a "triptych" montage that was divided into the set's six chase cards. He went on to do the same for the second and third series, with all three combining for a unique sort of *Star Wars* trilogy mural, as well as 18 prized chase cards. "It was fun to come back and draw the characters in a slightly more refined way," says Simonson, "and to be able to draw ships and characters that I hadn't originally drawn, like Jabba, the rancor and Boba Fett."

He also relished coming back to one of his favorite *Star Wars* characters, Darth Vader, for the cover of this issue. In deference to Vader's design origins, established 20 years ago by Ralph McQuarrie, Simonson has depicted the Dark Lord in a bold samurai stance, lightsaber at the ready.

Simonson would welcome more *Star Wars* assignments, but in the meantime he's busy proposing a couple of projects for DC, including a mini series with none other than Archie Goodwin. After 25 years in the business, it's only fitting that he team up again with the guy who helped him get started.


YOU--YOU DESTROYED THE HOLOPROJECTOR!
EVERYONE SEEMS TO WANT YOUR FATHER DEAD, PRIJA. STANDING NEXT TO A HOLOGRAM OF A HUMAN TARGET IS SOMETHING I DON'T NEED.
WHAT I WANT ARE SOME ANSWERS. WHERE'S YOUR FATHER?
STAR WARS
SHADOW STALKER
DARK HORSE COMICS

I...I DON'T KNOW. HE LEFT FOR A MEETING YESTERDAY. THE SENTRIES NOTED HIS RETURN LAST NIGHT, BUT I NEVER HEARD HIM ARRIVE. THIS SPEEDER ARRIVED JUST MINUTES AGO. THE DRIVER TOLD ME THAT MY FATHER IS SUSPECTED OF DESERTION, AND THAT I'M WANTED FOR... QUESTIONING. OH--!
WHAT AM I DOING?! YOU WANT TO KILL MY FATHER, TOO!
I'M CONSIDERING IT. WHY WAS THERE A HOLOGRAM OF HIM IN THE SPEEDER?
COME ON! TALK!

THE DRIVER SAID THAT IT WAS FOR SECURITY PURPOSES. UNTIL THEY LOCATE HIM, THEY WANTED TO MAINTAIN MY FATHER'S PRESENCE. THE HOLOGRAM WAS TO DECEIVE THE SENTRIES.
THEY PUT ME IN THE SPEEDER, THEN PUT THESE MANACLES ON ME.
IT WASN'T UNTIL THEN...
THOSE WEREN'T REBELS, UNLESS REBELS STARTED WEARING BLACK SUN TATTOOS.
...I REALIZED I WAS BEING ARRESTED, TOO!
AND WHEN THE REBELS ATTACKED, I--

Story - RYDER WINDHAM Art - NICK CHOLES Lettering - MICHAEL TAYLOR Colors - CARY PORTER

YOUR ESCORTS WERE ALSO IMPOSTORS.
THE THREE SO-CALLED STORMTROOPERS AT THE STERN NEVER EVEN TOOK THEIR BLASTERS OFF SAFETY! LOUSY AMATEURS.
I... I DON'T UNDERSTAND ANY OF THIS. WHO WERE ALL THESE MEN? AND WHO ARE YOU? A REBEL? AN ASSASSIN? AN...AN IMPERIAL SPY?

RIGHT NOW, LADY, I'M ABOUT THE ONLY THING IN THE GALAXY THAT'S KEEPING YOU ALIVE.
OW! WHERE ARE YOU T-TAKING ME?
I'VE GOT TO CALL SOMEBODY...
...LONG DISTANCE.

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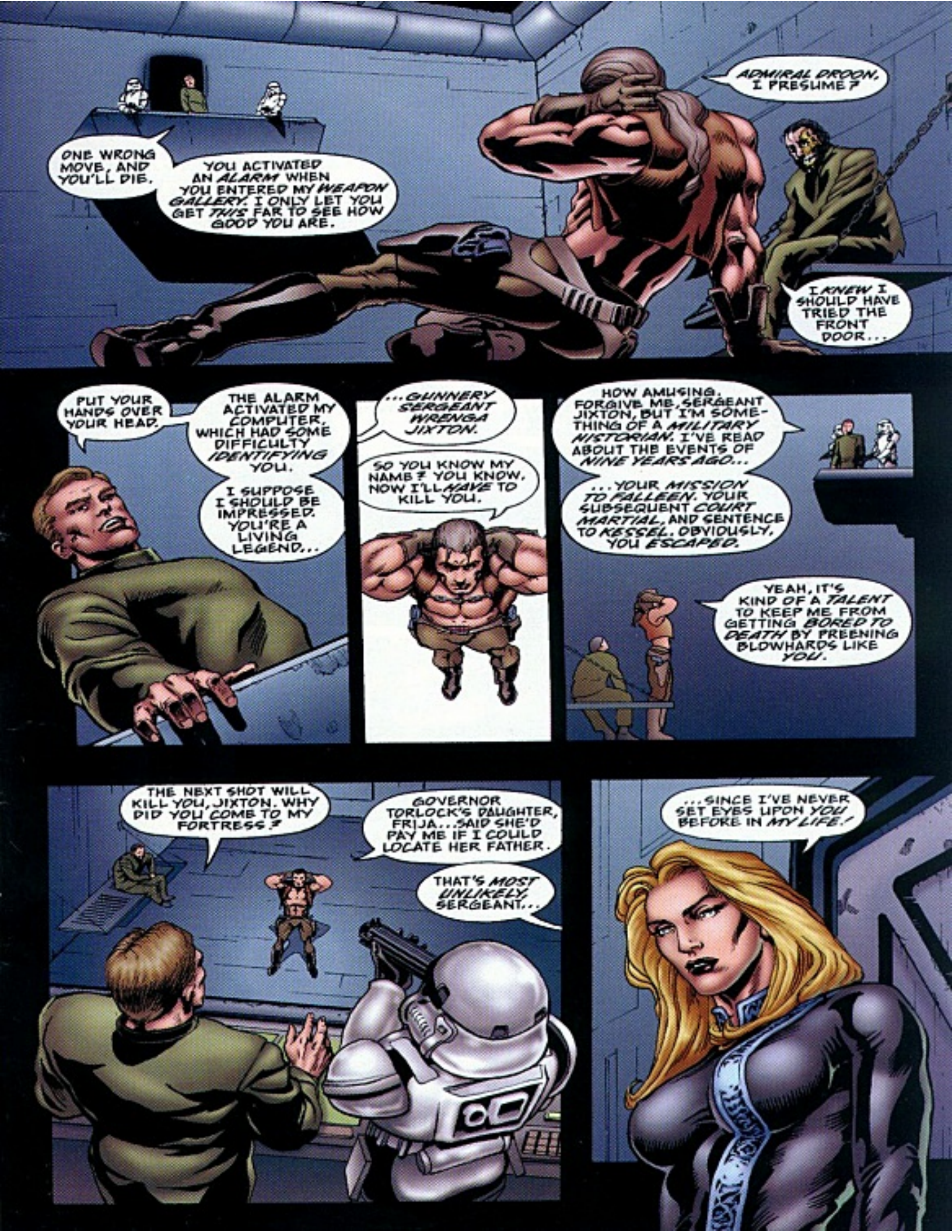
ACCESS EIGHT-FOUR-NINE DIRECT. UNIT SEVEN TO PRIORITY-ONE, CODE TWELVE-B, DO YOU RECEIVE?
UNIT SEVEN TO PRIORITY-ONE, CODE TWELVE-B, DO YOU RECEIVE?
RECEIVED. UNIT SEVEN... AND THE CHANNEL IS SECURE JI--
WHOA! UH, BEGGING YOUR PARDON, BUT YOU CAN PROBABLY TELL THAT TO THE BOTHANS.
SO... HOW ARE THINGS WITH MY VERY FAVORITE UNCLE?
HELLO?
I CAN THINK OF ONLY ONE REASON THAT YOU WOULD CONTACT ME: YOU HAVE FAILED YOUR ASSIGNMENT.
WELL, THE HOLIDAY YOU DESCRIBED IS DIFFERENT FROM THE ONE I'M GETTING: CLOUDY WITH A CHANCE OF TORRENTIAL BEDLAM.
MAYBE YOU COULD PUT ME IN TOUCH WITH YOUR LOCAL FORECASTER.
THAT IS NOT A POSSIBILITY. IT WOULD JEOPARDIZE YOUR..."HOLIDAY."
HOW RELIABLE HAVE REPORTS BEEN IN THE PAST?
EXTREMELY. MY SOURCE MAY HAVE BEEN MISINFORMED.
UNLESS YOUR FORECASTER IS TRYING TO CHANGE THE WEATHER.
YOU STILL THERE, UNCLE DEE?
EXPLORE THE SITUATION, THEN REPORT TO ME... IN PERSON. -BZZZT
DAMN.

DID YOU CALL... FOR HELP?
HARDLY. TELL ME, FRIJA, DID YOUR FATHER HAVE ANY ENEMIES... SOMEONE BESIDES THE ENTIRE REBEL ALLIANCE?
HE IS... HE WAS VERY POWERFUL. HE WAS ONE OF THE FIRST GOVERNORS TO ENDORSE THE TARKIN DOCTRINE.
HE'S FEARED AND RESPECTED. HE'S...
...ALL I HAVE.
MAYBE I'M GOING ABOUT THIS THE WRONG WAY. EXCLUDING YOURSELF, DID YOUR FATHER HAVE ANY FRIENDS?
FRIENDS? I... I SUPPOSE ADMIRAL DROON IS HIS MOST TRUSTED OFFICER.
HAVE YOU TALKED WITH DROON SINCE YOUR FATHER DISAPPEARED?
WHY, YES. I COMMUNICATED WITH HIM THIS MORNING, WHEN I REALIZED FATHER WAS MISSING. ADMIRAL DROON SAID HE HADN'T SEEN FATHER SINCE YESTERDAY'S MEETING.
HE TOLD ME TO STAY HOME, AND KEEP HIM POSTED WHILE HE INVESTIGATED.
SO YOU STAYED HOME. JUST LIKE HE SUGGESTED. HMMM...
YOU KNOW WHERE THE GOOD ADMIRAL LIVES?
HE HAS A FORTRESS, SOUTH OF THE CITY, WHERE THE WASTE-LANDS BEGIN. I COULD SHOW YOU.
FORGET IT.
YOU'RE STAYING HERE.
PLEASE... I BEG YOU... PLEASE DON'T KILL MY FATHER.
LIKE I SAID, I'M CONSIDERING IT...
I GUESS THIS MEANS YOU TRUST ME NOT TO ESCAPE?
CHIK
FRIJA, YOU KNOW THAT THERE'S NOWHERE YOU CAN GO...
...WHERE I COULDN'T FIND YOU.

BASE TO 2525, STATUS?
2525 TO BASE, CLEAR.
BASE TO 1138, STATUS?
1138 TO BASE, CLEAR.
BASE TO 1237, STATUS?
1237 TO BASE, CLEAR.
...STATUS?
DETENTION UNIT, SIR. CLEAR.

WHAT? YOU SAY SOMETHING?
NO, WHY, DID YOU--
KRAK!
K-KRAK!
UUUUUNH...?
GOVERNOR TORLOCK? CAN YOU HEAR ME? LISTEN! FRIJA IS ALIVE. I NEED TO KNOW--
PLEASE! SAVE MY...
...DAUGHTER!
WELL, I'LL BE A GAMORREAN WART.
AAAGH!


ADMIRAL DROON, I PRESUME?
I KNEW I SHOULD HAVE TRIED THE FRONT DOOR...
ONE WRONG MOVE, AND YOU'LL DIE.
YOU ACTIVATED AN ALARM WHEN YOU ENTERED MY WEAPON GALLERY. I ONLY LET YOU GET THIS FAR TO SEE HOW GOOD YOU ARE.
PUT YOUR HANDS OVER YOUR HEAD.
THE ALARM ACTIVATED MY COMPUTER, WHICH HAD SOME DIFFICULTY IDENTIFYING YOU.
I SUPPOSE I SHOULD BE IMPRESSED. YOU'RE A LIVING LEGEND...
...GUNNERY SERGEANT WRENGA JIXTON.
SO YOU KNOW MY NAME? YOU KNOW, NOW I'LL HAVE TO KILL YOU.
HOW AMUSING. FORGIVE ME, SERGEANT JIXTON, BUT I'M SOMETHING OF A MILITARY HISTORIAN. I'VE READ ABOUT THE EVENTS OF NINE YEARS AGO...
...YOUR MISSION TO FALLEEN. YOUR SUBSEQUENT COURT MARTIAL, AND SENTENCE TO KESSEL. OBVIOUSLY, YOU ESCAPED.
YEAH, IT'S KIND OF A TALENT TO KEEP ME FROM GETTING BORED TO DEATH BY PREENING BLOWHARDS LIKE YOU.
THE NEXT SHOT WILL KILL YOU, JIXTON. WHY DID YOU COME TO MY FORTRESS?
GOVERNOR TORLOCK'S DAUGHTER, FRIJA...SAID SHE'D PAY ME IF I COULD LOCATE HER FATHER.
THAT'S MOST UNLIKELY, SERGEANT...
...SINCE I'VE NEVER SET EYES UPON YOU BEFORE IN MY LIFE!

FRIJA! I TOLD YOU TO WAIT IN MY CHAMBERS!
I COULDN'T SLEEP WITH ALL THE NOISE, DARLING. DID MY FATHER SEND THIS HORRID MAN?
WHY NOT JUST KILL HIM AND BE DONE WITH IT?
PERHAPS.
YOU HAVE ONE LAST CHANCE, SERGEANT JIXTON.
THE TRUTH IS... YOU'RE DARTH VADER'S INFORMANT. HE WANTED ME TO DELIVER A MESSAGE TO YOU.
WHAT? V-VADER?!
YEAH, HE WASN'T SURE IF YOU HEARD HIM CORRECTLY... ABOUT YOU NOT MEDDLING IF TORLOCK TRIED TO DEFECT.
BUT I... I D-DIDN'T--
LOOKS LIKE THINGS HAVE GOTTEN A LITTLE CARRIED AWAY, HERE ON CORULAG.
TRUST ME, DROON. IF YOU SHOOT ME, VADER WILL FIND OUT... AND HE WON'T BE HAPPY.
THEN... I WON'T SHOOT YOU!
RRMBL-
RMBL

BRMMBL-KSSH
OOF!
UNH!
LISTEN, DROID. IS THE REAL GOVERNOR TORLOCK STILL ALIVE?
YES... AT LEAST, I THINK SO. I WAS THE DECOY FOR HIS ESCAPE, BUT HIS DAUGHTER--
YEAH, I'M STARTING TO GET THE PICTURE. CAN YOU WALK?
I... I THINK SO.
GOOD. SIT TIGHT FOR A MOMENT. I'VE GOT A GLOW ROD IN MY BOOT.
NOW TO FIND A WAY OUT OF--
SSSSTHH
HSSSSSSSSSSSSTHHH
OH, BROTHER.
NEXT: THE WRATH OF DARTH VADER

Paint Him BLACK

Beyond the silver screen, Darth Vader has made his mark in comics as a relentless hunter, fearless commander and imposing diplomat

BY DON CHARLES

For the past 14 years, since the resolution of *Return of the Jedi*, it has been argued by some fans that the *STAR WARS* trilogy was less a vehicle to showcase Luke's coming of age than one to feature the redemption of Anakin Skywalker.

Perhaps so, but you can't prove it by the various comic book series, in which Darth Vader—the dark side persona of Luke's father, Anakin—exhibited the ferocious aggression of Attila the Hun, the battle savvy of Erwin Rommel, the diplomatic prowess of Henry Kissinger, the tracking skills of Daniel Boone and the insidiousness of Iago. The redemption aspect doesn't go much beyond the storyline as adapted straight from the movies.

COMICSCAN

Although much of Marvel's output is not included within Lucasfilm's official *STAR WARS* continuity, it's undeniable that Marvel—especially under writer/editor Archie Goodwin—created an enjoyable run of adventures featuring Vader. Marvel wisely avoided overexposing him, preferring to keep his menace in the background as an ongoing subplot.

"That's partly art and partly not wanting to overuse a character who we found out was in some kind of flux—even though we weren't sure what the flux was," Goodwin says today.

Collaborating with Goodwin was artist Al Williamson, who penciled and inked Vader for *The Empire Strikes Back* and *Return of the Jedi* comics adaptations, as well as the syndicated newspaper strip in the early 1980s. Despite the fact that unlike other villains, Vader can't change his facial expressions to fit his emotions, due to his helmet and breathing apparatus, Williamson had little trouble projecting the character's aura of intimidation.

THE DARK LORD OF THE SITH ENJOYED A MULTIFACETED CAREER IN MARVEL COMICS' LONG-RUNNING *STAR WARS* SERIES IN THE LATE 1970s AND EARLY 1980s.

"Oh, he's so big, and with that mask and that booming voice, he's very imposing," says the artist. "Working with the mask wasn't all that much of a challenge because he was so menacing. You'd use body language to get his emotions across."

While Williamson could refer to plenty of movie stills when illustrating Vader, writing about the character was more challenging. "Through most of the period when I was working on the comic books, we had no idea who Darth Vader was," says Goodwin, now an editor at DC Comics. "We took pretty much everything said in the first movie at face value. Even after I finally read the script to *The Empire Strikes Back*, I had some doubt that he was Luke's father: Was he telling the truth or was there a different explanation?

"I have a coffee mug at home that I got one Christmas from my kids," says Goodwin. "On it, 'father' is printed in a lot of different languages. [The German] version is 'vader.' Now every time I use that mug, I stare at it and say, 'Dark Father.' Why didn't I see it back then?"

Goodwin saw Vader as the epitome of evil in the *Star Wars* universe "and loved him for it," he admits. "As it became more and more obvious that he *was* Luke's father, I was a little disappointed, actually. I hate to lose a good villain. I almost hated to see him walk the path of redemption, even though in terms of the *Star Wars* trilogy, it works very well."

In Goodwin's newspaper strips, Vader is mostly shown as a strategic commander, directing assaults on the Rebels. In the comic books, he has the added dimension in several stories of being a diplomat. "With the diplomatic approach, I was bending the character to what I wanted to do in the way of stories," Goodwin says.

Beginning in issue #21, Vader tries to discover the name of the person who inflicted such a huge blow to the Empire, the destruction of the seemingly invincible Death Star. Over the course of a year, Vader's investigation eventually leads him to Luke.

"I wanted to get a sense that Vader was doing something active to track down Luke, and I kept that as a background subplot," Goodwin says. "Throughout those stories, he'd be gradually and relentlessly tracking Luke. That seemed logical to me. Luckily, *The Empire Strikes Back* picks up on that, too. *Empire* is all about him going after Luke. To a certain extent, it was kind of a happy accident."

Another happy accident was Vader's final appearance for Marvel, a fitting cameo that took place more than a year after *Return of the Jedi*. In a Jo Duffy-authored sto-

THE COMICS LIFE OF DARTH VADER

MARVEL

- In the pre-*Empire Strikes Back* days, Marvel was operating without a compass when it came to Vader's background. The most obvious proof of that occurs in *Star Wars* Annual #1 (Summer 1979), written by Chris Claremont. "The Long Hunt/A Duel of Eagles" doesn't actually feature Vader; the story suggests that during the Clone Wars the planet Skye is saved by Ben Kenobi, Anakin Skywalker and Vader.
- *Star Wars* Annual #3 (Summer 1983) features Jo Duffy at her best. Vader angrily defends the Force to a doubting general, and is proved right when Luke, Leia and company arrive at Belderone.
- In issue #21 of the regular series, Luke realizes his mind touched Vader's in a hallucination and that he's being hunted. Vader, meanwhile, is tracking down the person who destroyed the Death Star. The cyborg bounty hunter Valance is also looking for the same information.
- Vader's violent temper is displayed in issue #22 when—frustrated by underling Wermis' lack of haste—he uses the Force to choke him. (Wermis survives.)
- In issue #23, Luke uses the Force to penetrate Vader's mind and halt a firing order that would have blasted the *Millennium Falcon*.
- Vader appears again in issue #29, this time to finally dispose of the pesky Valance. Vader uses the Force to disarm Valance and offers to hire the cyborg, but Valance has a change of heart and dies.
- Vader next appears in "Dark Lord's Gambit," issue #35. He tortures a Rebel until he discovers that Luke destroyed the Death Star, then kills the snitch. Vader actually confronts Luke for a brief time.
- Issue #36: Luke confronts Vader and accuses him of using the Force to cloud his mind, and they agree to a duel. The next issue appears to be a combat between the two, but Luke's been fighting under a Vader illusion and winds up killing an enemy of Vader's.
- Vader's next appearances are in the *Empire Strikes Back* adaptations (#39-44). In issue #41, Vader is meditating in his private chamber.
- In issue #48, Leia and Vader become involved in a game of diplomatic chess while she's on Aargau to get a loan for new X-wings. Vader proves to be canny in making sure all his bases are covered and inflicting another slap in the face to the Rebel cause.
- Issues #51-52, written by David Michelinie with pencils by Walter Simonson and inks by Tom Palmer, reveal some treachery among the ranks. For failing to capture Skywalker, Vader kills one of his underlings by forcing him to walk out of an airlock. As Vader instructs his men to set a trap for Luke, Chewie and the others, several high-ranking officers plot to kill the tyrannical lord. The plot fails when Luke and other Rebels arrive at the Tarkin, a Death Star prototype, which they take out. Remarkable about this story is Vader, sucked into space, uses the Force to get back to the airlock and close it.
- Vader's insidious plots are again showcased in issues #62-63, also by the Michelinie/Simonson/Palmer team. Luke falls for double-crossing Shira.
- In issues #74-76 (Jo Duffy, Ron Frenz and Palmer), Vader makes it clear he wants

ry in issue #92, Vader appears in a dream—and in the spirit of Flint, a kid who, as shown in *Star Wars* Annual #3, wanted to become a Jedi so badly that he decided to train under Darth Vader. In a hint of some of the powerful *Tales of the Jedi* series that would come years later from Dark Horse Comics, Flint's single-minded goal has led him down the path of the dark side.

One of Vader's most memorable appearances was written by master storyteller Alan Moore for the Marvel U.K. series. In "Dark Lord's Conscience" (reprinted in Dark Horse's *Devilworlds* series), Vader—the target of an assassination attempt by the Guild of Vindicators—is engaged in a high-stakes chess match with one Lady Dohl. Vader is the supreme politician, patient enough to wait for his opponents to reveal themselves and savvy enough to manipulate the situation. *(This, as mentioned in* SWGM *#9, was the story in which John Stokes redrew the final page.)*

By studying overall treatment of the Dark Lord of the Sith in comics, it's possible to list some basic traits that sum up his malevolent character:

1) Demonstrable talent. Though he may not speak softly, Vader does heed Teddy Roosevelt's carry-a-big-stick philosophy: You don't have to use it often, just let people know you have it. Vader, one of the last of the Jedi, has phenomenal control over the Force. Not only does he use it to disable foes (such as the cyborg bounty hunter Valance in issue #29) and to create hallucinations (as he did to Luke in #37), but he uses it in one story (#52) to open an airlock after he's been sucked into space. The Force operates as an internal early-warning system to Luke's presence, and in the three-issue Blackthorne series Luke sets off "hundreds" of alarms. Vader's most impressive misuse of his Jedi training outside of the movies may have been in "The Final Trap" comic strip

COUNTER-CLOCKWISE FROM LEFT: DARING FINALE OF MARVEL #62; "DARK KNIGHT'S DEVILRY," FROM THE MARVEL U.K. SERIES; VADER'S FORCEFULNESS IN A NEWSPAPER STRIP PANEL; FROM THE *EMPIRE* ADAPTATION.

Skywalker alive. He orders the death of yet another commander who failed to deliver.
- In issue #80, Vader reveals he knew Luke would come searching for a man who has tapes of the new Imperial weapon.
- That leads into the *Return of the Jedi* adaptation, the series that showcases Vader's redemption.
- Vader makes a final cameo in issue #92. He appears in a dream—and in the spirit of Flint.

BLACKTHORNE

- Blackthorne produced three 3-D *Star Wars* comics, though the novelty or collectibility of them never took off. In the series, Vader kills a subordinate for failing to capture a Rebel (Han Solo, in this case). It is notable that Luke's use of the Force alerts Vader. Vader tricks Luke into using the dark side, but Leia senses a surge in the Force and helps Luke snap out of a trance (in which he fights Vader).

DARK HORSE COMICS

Other than its adaptation of last year's *Shadows of the Empire*, Dark Horse hasn't done much yet with Vader, although he warranted an appropriate-looking castle and statue in *Dark Empire II* (it makes a return appearance, and serves as a nice weapon for Luke, in *Empire's End* #1). Vader also appears in Dark Horse's adaptation of Alan Dean Foster's *Splinter of the Mind's Eye*.

MARVEL U.K.

- In "Death-Masque," written by Steve Moore with art by John Stokes, Vader appears in a horrific image inflicted upon Luke by the nightmare demon Reist. The story, not reprinted in *Devilworlds*, concerns Luke's escape from Imperial forces and the assassin Altin Wuho, who controls the demon.
- In "Dark Knight's Devilry," a time-travel story, Vader not only nearly kills Luke and Leia, but almost dies himself when they throw a grenade in his direction. The story was reprinted in *Devilworlds* #1.
- The best Vader story in comics is "Dark Lord's Conscience" (reprinted in *Devilworlds*), a wonderful piece by Alan Moore and Stokes. Vader, who's the

LEAVING THE DETENTION AREA, LANDO FINDS HE'S WANTED, WANTED BY THE LAST PERSON HE CARES TO SEE... AND THE ONLY ONE HE DARES NOT REFUSE.
LORD VADER, THE X-WING CLASS SHIP YOU'VE HAD US MONITOR IS NOW APPROACHING.
GOOD. ALLOW SKYWALKER TO LAND. WE'LL BE READY FOR HIM SHORTLY.

arc (February-March 1984), in which Vader uses a cybernetic device to project the Force across the galaxy and telepathically pick the brains of the Rebels as to where their secret base is hidden.

2) Ability to recognize skills in others. In issues #62-63, Luke falls head over heels for a woman named Shira. He blasts a TIE fighter out of the sky only to find out that she was in it; not only is she an Imperial agent, but she was expressly sent by Vader to get rid of Skywalker. And in the comic strip story arc "The Return of Ben Kenobi" (May-July 1982), Vader uses a Kenobi impersonator to try to betray Luke.

3) A hands-on managerial style. When anyone other than the Emperor deals with Vader, there's no question as to who's the boss. He's especially harsh about subordinates' mistakes in following orders. Vader's favorite method of instilling obedience—and exacting punishment for failure to do so—among his minions is by slight choking, heavy choking and highly lethal choking.

4) A take-charge attitude. Throughout the strips, Vader plots strategy against the Rebel forces. Early in the comics, he's shown zipping from one planet to another to literally wring the name of that meddlesome Rebel from anybody who has the information. In the last comic strip arc, "The Final Trap," he offers sage advice to his employer, the Emperor.

Vader's more than willing to supervise; he wants to be involved. In the Marvel U.K. time-travel story, "Dark Knight's Devilry" (reprinted in *Devilworlds* #1), Vader not only nearly kills Luke and Leia (their lives are spared by a convenient steel beam in a proton grenade explosion), but almost dies himself when the pair throw a grenade in his direction.

Vader's current legacy in comics adventures has made an unmistakable mark. "Darth Vader probably comes closest to the archetype that George Lucas wanted to create when he first conceived of *Star Wars*," says Bob Cooper, Dark Horse's *Star Wars* editor. "I think it harkens back to the black costume and the air of mystery. It's much easier for the audience to recognize him as a villain because he has so obviously been created to be a villain."

Don Charles covers the Star Wars *comics scene regularly for* SWGM.

target of an assassination attempt by the Guild of Vindicators, is engaged in a high-stakes chess match with Lady Dohl. Vader is the supreme politician here, patient enough to wait for his opponents to reveal himself (or herself), and savvy enough to manipulate the situation.

NEWSPAPER STRIPS

Russ Manning is revered for his stint on the vintage Dell/Gold Key series "Magnus Robot Fighter." When Al Williamson was unable to take over the daily comic strips, Manning replaced him.

Manning's first duty was a six-month arc called "Gambler's World," which ran roughly from March through September 1979. Vader is shown as a true commander, studying Rebel battle strategy.

Vader was behind the scenes for a weird story of exploding moss and Grand Moff Tarkin's widow.

In an arc that ran in early in 1980, Vader is shown kidnapping schoolchildren, correctly believing Luke and the other Rebels will rush to their aid. In the very next story arc, "As Long As We Live," (April-June 1980), Vader directs his troops to attack.

When Manning became too sick to work, writer Russ Helm and artist Alfredo Alcala produced "The Planet of Kadril," which features Vader.

Al Williamson teamed with Archie Goodwin for an excellent run toward the end of the newspaper strips. Vader is fixated with wiping out the Rebellion in general and the *Falcon* in particular.

In "The Return of Ben Kenobi" (May-July 1982), Vader uses a Kenobi impersonator to betray Luke. In "Doom Mission," Vader again orders attacks and uses the Force to sense and capture Luke.

In the comic strips leading up to *Return of the Jedi*, Vader is the strategic commander, employing ships and leading attacks on the Rebels.

In the "Showdown" series (December 1983-February 1984), Vader reports to Palpatine; in the following (and final) story arc, "The Final Trap," he suggests strategy to the Emperor as well. Vader uses a chamber that allows him to project the Force across the galaxy and telepathically find out from the Rebels where their base is hidden.

Darth Vader's PLENTY GAME

STAR WARS' *ultimate bad guy has lorded over many a title from LucasArts Entertainment*

BY TOM BYRON

REBEL ASSAULT II

He's tall, dark and, frankly, a bit intimidating. Yet he's probably one of the most popular characters in the *STAR WARS* saga—and recognized worldwide as one of film's baddest bad guys. That kind of notoriety has hardly been lost on the game makers at LucasArts Entertainment Company.

To date, Darth Vader has made an appearance in almost every LucasArts *STAR WARS* computer and video game, with roles in varying degrees of importance. His presence has been a kind of anchor for evil, because no other *STAR WARS* character even comes close to embodying all that the Galactic Empire stands for. It's that instant-recognition factor that makes Vader a "repeat player" in games.

Whether animated or in full-motion video, each of Darth Vader's appearances has been an original work—there are no "pick-ups" from the films. And in case anyone has wondered, that's *not* the voice of the venerable James Earl Jones you hear in the games. Most of Vader's voice-overs have been uttered by Brock Peters, who's had extensive experience playing the Dark Lord on the *STAR WARS* radio dramas.

So, with no further ado, here are some of Lord Vader's more memorable computer-game roles:

GAME ROOM

➤ In the Super NES game Super Empire Strikes Back, Vader is the final "boss"—that is, the one bad guy everyone has to beat in order to win the game. With his lightsaber and the ability to fly and throw objects, Vader is tough to beat.

➤ In Rebel Assault II for the PC and Mac, Vader holds a prominent role in most of the key, full-motion video cut-scenes. Vader is actually portrayed by Andrew Nelson, a graphic artist at LucasArts. Nelson's path to fame began when he volunteered to dress up as Vader at a local fair. The rest is, as they say, history. Indeed, Nelson, who stands 6′ 5″ and has a background in acting, has since landed quite a few Vader non-game roles *(see related story on page 26)*.

➤ In TIE Fighter for the PC, Vader is key. So key, in fact, one of the goals of the game is to become part of the Dark Jedi's elite pilot corps.

➤ In a rather bizarre turn, Vader appears in a *STAR WARS* game for the Super Famicom, the Japanese version of the 8-bit NES. Players are required to defeat Vader, who at a certain point turns into a giant crab. Maybe the original direction was to make sure Vader was crabby, but an actual crab...?

As to what the future holds for Vader, LucasArts won't comment, only to say that he definitely will be around and most likely fully rendered in 3D. We'll watch for it. Meanwhile, there is plenty of other exciting news coming out of LucasArts Entertainment....

Game Updates

For gamers, this truly is the year of *Star Wars*. Aside from Star Wars Rebellion, as showcased in Issue #10, LucasArts is planning several new *Star Wars* Windows 95 CD-ROM games which should be available as you read this. Following is the rundown:

Yoda Stories

Yoda Stories begins on the jungle planet Dagobah. The young Jedi-in-training Luke Skywalker is sent on a mission by the wise old Jedi Master Yoda. Soon we see young Luke jump into his X-wing (with R2-D2, of course, as his co-pilot) as he zooms off to save the galaxy.

Yoda Stories is the second installment in the "Desktop Adventures" series, launched last year with a similar game based on Indiana Jones. Desktop Adventures have been designed as short, easy-to-play graphic adventures in which each game takes about an hour to complete. Through an innovative tile generator, players never experience the same game twice, because after a game is solved, the program generates a new adventure to play through. There are literally billions of possible game combinations, with 15 possible endings for the game. Yoda Stories is such a fun, quick diversion, it's likely to replace solitaire as the quick-play game of choice.

As a bonus, the Yoda Stories CD includes *Making Magic: A Behind-the-Scenes Look at the Making of the Star Wars Special Edition* (also featured in Issue #10). Additionally, the CD contains a folder that allows Windows 95 users to customize their desktop with *Star Wars* themes: change background images, file icons and sound effects for a full *Star Wars* desktop experience. Yoda Stories is now available in stores.

Jedi Knight: Dark Forces II

The highly anticipated sequel to the popular Dark Forces is set to release this spring. In this first-person action game, players once again take on the role of Kyle Katarn, the mercenary from the original Dark Forces, this time as he trains to become a Jedi Knight. Katarn's (and your) ultimate goal is to avenge his father's death and stop Jerec, the leader of a band of Dark Jedi.

Jedi Knight features 22 missions—or levels—and allows players to use lightsabers and the Force (early in the game, players must make a choice to follow either the dark side or the light side, with different consequences depending on their choice). Cool, full-motion video cut-scenes fill players in on the back story. A multi-player mode allows up to eight players to simultaneously compete over a local area network or the Internet. The multi-player component lets you choose from three types of games: Total Combat, a kind of free-for-all to the finish; Team Combat, a team competition; and Territory Combat, a capture-the-flag type game.

Minimally, Jedi Knight requires a Pentium-powered PC running at a clock speed of 60 megahertz with at least 16 megabytes of RAM. It will also support all of the major 3D accelerator cards, which will permit people to play Jedi Knight in the highest possible resolution, making a spectacular-looking game even more so. The game is expected in stores by late spring.

X-Wing vs. TIE Fighter

The name of the game practically says it all: Players get to battle it out with almost every known fighter craft in the *Star Wars* universe. X-Wing vs. TIE Fighter features 15 single-player missions and nearly 35 multi-player missions. Its multi-player mode is where the game really shines, allowing two players via modem, eight on a local area network and four over the Internet.

X-Wing vs. TIE Fighter lets players fly in the service of either the Galactic Empire or the Rebel Alliance, cooperatively or competitively, and players can jump into the pilot's seat of any spacecraft in their flight group. Crafts include X-, Y-, B- and A-wings, plus Z-95 Headhunters, TIE fighters, TIE bombers, TIE interceptors, TIE advanced and TIE assault gunboats.

As with Jedi Knight, mini-

mum system requirements for X-Wing vs. TIE Fighter are steep: a Pentium-powered PC running at a clock-speed of 90 megahertz, and a joystick is a must. A Pentium 100 is the minimum recommended system. For multi-play, a 14.4 bps modem will work, though a 28.8 or faster one is highly recommended. The game is expected in stores in early spring.

Special thanks to LucasArts' artist and project leader Jon Knoles for his help with this article.

Tom Byron regularly covers the Star Wars *electronic gaming scene for* SWGM.

SHADES of

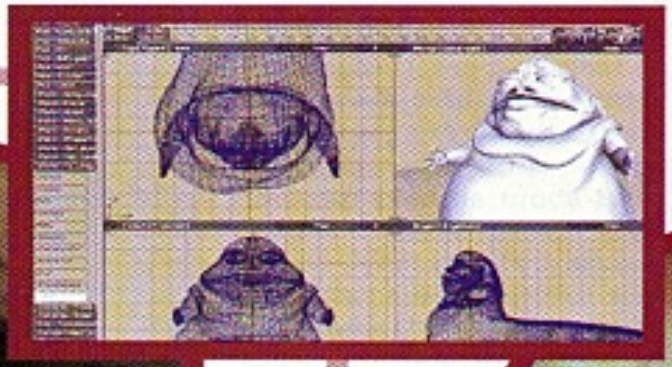
How ILM turned the corn
the computerized Hutt in STAR

Only a decade ago, the use of three-dimensional digital imagery for feature films was a dream. Hollywood was understandably reluctant to commit big bucks to a cumbersome, expensive and time-consuming technology that was the exclusive domain of techies tethered to glowing monitors. But the dream was kept alive, initially at George Lucas' first computer division and later at Industrial Light & Magic (ILM), where they developed a few breakthrough digital character effects, highlighted in 1985's *Young Sherlock Holmes* and the 1989 release *The Abyss*.

ILM's decade-long explorations of the digital realm finally paid off in 1991 with the shape-changing T-1000 cyborg for *Terminator 2: Judgment Day*. Then the photorealistic digital dinosaurs in 1993's *Jurassic Park* not only awed moviegoers, but, more importantly, convinced studios that the Digital Age had at last arrived.

Within the past three years, digitally created characters have starred in *The Mask*, *Batman Forever* and *Jumanji*. Pixar's *Toy Story* made movie history as the first all-computer-generated feature, while ILM continued to break new ground in *Casper*, *Dragonheart* and *Mars Attacks!* Their latest achievement is the much-heralded CG Jabba the Hutt, who was composited into vintage footage for the *Special Edition* of *STAR WARS*.

Yet even as the entertainment media is swept up in reporting on digital wizardry and moviegoers become familiar with the term "CG," that high-tech art generally remains a mystery. In fact, few outside the visual effects industry realize that computer animation is only one part of the creative process in bringing a digital character to life.



Well before a CG crew powers up its computers, an art department has researched and developed the look of a character with sketches, paintings and often times sculptures. The CG work itself begins with modelers who build the characters as wire-frame constructs. (Although the term "wire frame" is still used, and wire-frame figures are often utilized for demonstration purposes, recent advances have allowed animators to manipulate solid shaded figures.) From there the animators take over, moving the figures, which are designed with digital skeletons and joints that can be manipulated. Then there are the "match-movers" who make sure the virtual camera move on the CG creation meshes with the camera move on the so-called "background plate" scene into which that CG figure will ultimately be composited.

It is in the "shading" and "rendering" stage that a CG creation truly takes on a life of its own, whether it be organic-looking creatures in *Jurassic Park* or the cartoonish aliens of *Mars Attacks!* At ILM that is the province of technical directors (TDs), who take the wire-frame animation and literally flesh it out, light it, provide the composition for the final shot and ultimately composite both CG elements and background plate so the final scene will look as if it was all shot through a single camera lens.

"Figuring out what a creature will look like involves skin texture and coloring, clothing, quality of things like eyes and teeth and hair—anything that goes into making it a physical object," notes ILM's Joe Letteri, a visual effects supervisor and one of the masters of the art of shading. "Until we actually light an object and then photograph it on film, it exists as an abstraction. If you break down the specific aspects of it, shading is dealing with how surfaces react to light. Rendering is the actual process of framing the shot, drawing the picture to the screen by crunching the numbers and ultimately putting it out to film."

The big breakthrough for shading and rendering techniques was *Jurassic Park*. Unlike the watery creation of *The Abyss*, which had to emulate the look of water but was forgiving in its fantastic nature, the dinosaurs had to be realistic, organic creatures. "Even though you've never seen a dinosaur, we've all seen elephants and other

STAR FX

JABBA

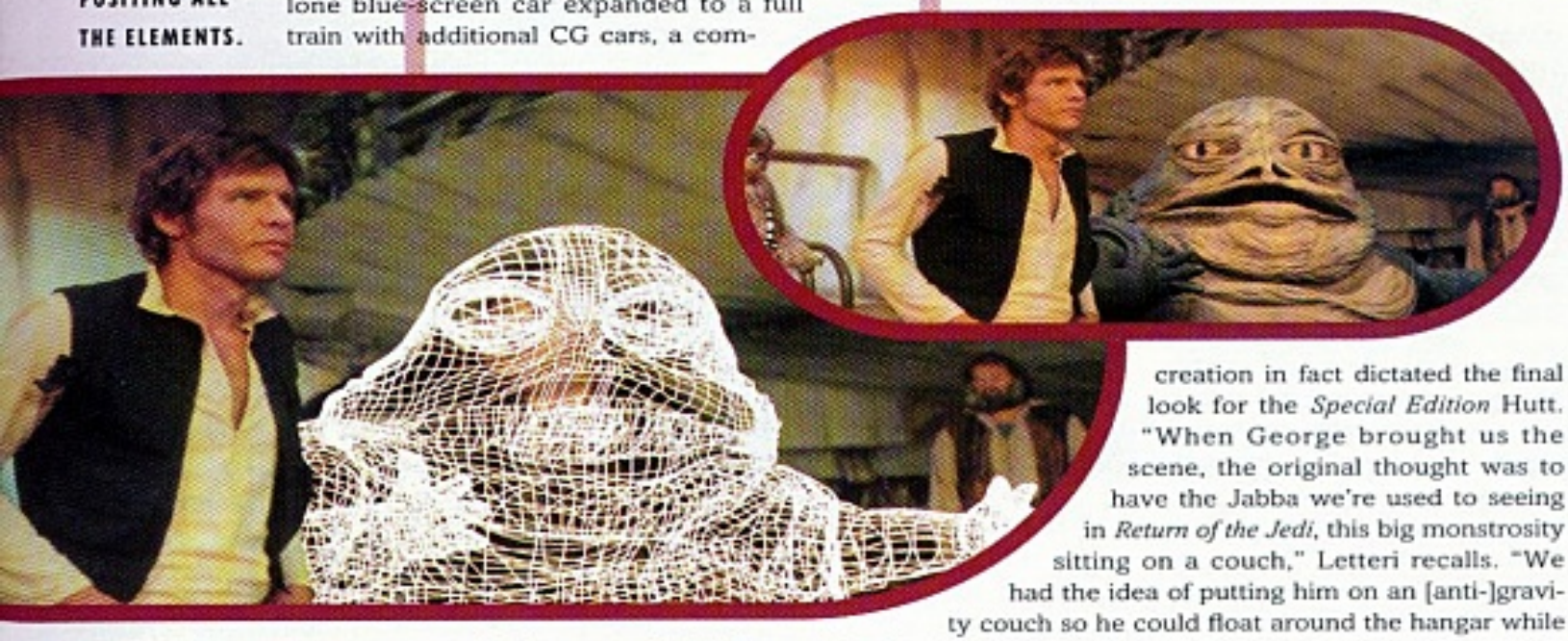
r on digital moviemaking to create
ARS: The Special Edition

BY MARK COTTA VAZ

AFTER DESIGNING JABBA—FIVE YEARS YOUNGER THAN THE HUTT SEEN IN *JEDI*—ILMERS USED SHADING AND RENDERING SOFTWARE BEFORE COMPOSITING ALL THE ELEMENTS.

animals," Letteri explains. "It's obvious when you get it wrong, but not so obvious how to do it correctly. So our breakthroughs in *Jurassic Park* were a combination of shading, which described surface and texture, and how light would play on the skin."

The programming language of shading took another evolutionary leap when Letteri rewrote ILM's shader library for the 1996 summer release *Mission: Impossible*. ILM's major work in the film was almost a mini-movie, a near seven-minute sequence in which the company had to produce a death-defying bullet train chase into the English Channel tunnel, known as the Chunnel, that included blue-screen stage photography of stars Tom Cruise and Jon Voight battling atop a mock-up of a train car, background plate photography shot in Scotland (standing in for the French countryside), the lone blue-screen car expanded to a full train with additional CG cars, a computer-generated helicopter and CG Chunnel interior, and an explosive finale staged as a practical pyrotechnic effect utilizing both a scale-model copter and tunnel built by ILM's model shop.



FINALLY, THE 20-YEAR-OLD SCENE WITH THE HUMAN STAND-IN NOW STARS A CG JABBA IN THE *SPECIAL EDITION*.

Those breakthroughs have essentially ushered in the era of digital cinematography. One of the projects to benefit from the updated shader technology was the *STAR WARS Trilogy Special Edition*. For the now-famous sequence where a computer-generated Jabba the Hutt confronts Han Solo, Joe Letteri worked on the lighting/shader side while co-supervising the sequence with Steve Williams, who handled the modeling and animation aspects. Not only did Letteri and his six-person crew (which included a TD, digital Rotoscope and texture-map artists and a compositor) have to make the CG Jabba animation integrate with the background plate, they had to work with old pre-digital footage, too.

Twenty years ago, the Jabba/Solo sequence had been planned as a key scene, but when the task of creating the fearsome crime lord proved too taxing for the traditional effects artistry—as well as a tight time schedule and budget—Lucas had to scrap the scene. What had been shot was a totally live-action sequence of Harrison Ford interacting on set with fellow actor Declan Mulholland playing Jabba, but who failed to capture the desired larger-than-life menace.

The dynamics of replacing the human Jabba with the CG creation in fact dictated the final look for the *Special Edition* Hutt. "When George brought us the scene, the original thought was to have the Jabba we're used to seeing in *Return of the Jedi*, this big monstrosity sitting on a couch," Letteri recalls. "We had the idea of putting him on an [anti-]gravity couch so he could float around the hangar while he talked to Han. Well, the problem was that Harrison Ford is really talking to the actor, who's shorter than him, so he's always looking down."

The ILM crew felt it would be too difficult to manipulate the vintage Ford image so he'd be looking *up* at a floating Jabba. However, after measuring the animatronic puppet from *Jedi*, the team discovered that the seemingly gigantic Jabba was a mere three to four feet tall, the illusion of size due to his wide girth and position on the

raised couch. Thus, it was decided that the CG Jabba could be put on the floor without messing with Ford's original line of vision, retaining as well the interactive touches of the original footage.

"We thought about what Jabba would look like on the ground and the rationale for him being there," says Letteri. "We discussed whether he'd be a younger Jabba, so we asked George how much younger he'd be from *A New Hope* to when we see him in *Jedi*, and George figured it was about five years. Then we talked about whether it was conceivable that Hutts are more athletic when they're younger, or if before becoming a big overlord he had to collect his own debts. The Jabba in *Jedi* wouldn't do that, he'd send people out to collect his debts for him. While he's physically imposing in *Jedi*, he's not menacing, but by putting him on the ground, he could be a really dangerous creature to have in your face."

Lucas gave a green light to the concept of having Jabba moving along the ground. The ILM team studied movement characteristics ranging from snails to snakes before being inspired by the movements of sea lions, which propel themselves across rocks and land by pushing their weight forward. So Jabba, appropriately enough, would be a character who literally throws his weight around.

After nailing down the look of the character, the animation process began with Steve Williams both modeling and animating Jabba. As noted earlier, that stage involves manipulating a wire-frame figure. Among the parallel duties for the match-movers was the building of a low-resolution, geometric representation of the background plate for the animator—in effect a 3D stage, including a low-res, 3D *Millennium Falcon* model in the Jabba sequence. Bringing the wire-frame Jabba to life included the shading challenge of adding skin textures and undulating flesh. While the dinosaurs of *Jurassic Park* were given a look based on the tropical, humid environment of the location work on the lush Hawaiian island of Kauai, Jabba was given a dry, lizard-like skin texture befitting a creature living on the desert planet of Tatooine.

The big challenge was integrating Jabba into footage that no one, at the time it was shot, imagined would one day be transformed into digital data.

BELOW: **ILM'S JOE LETTERI HOVERS OVER A *MISSION: IMPOSSIBLE* WORK STATION.** ***BOTTOM:*** **COLLEAGUE STEVE WILLIAMS TENDS TO THE CG JABBA.**

Today, when effects artists have to integrate a CG creation into a background plate (whether a miniature model set, a location or studio sound stage), accurate measurements are taken of the live-action environment so that it can be recreated in 3D, providing reference for animators and match-movers (including additional data on lighting and other production details). The only production resource from the original *Star Wars* were old camera notes listing take numbers and camera lenses.

Integrating the creature into the *Falcon*'s docking bay was "lighting by deduction," as Letteri puts it. "I had to divine the lighting scheme based on the visual cues of the original footage, especially a long shot at the end where Jabba and Han walk side by side and you see the lights change on Han. I knew Jabba had to work with Harrison Ford, so I used Ford as the guide to making it look like they were all together.

"We also had to match the physical space they were moving through, and because we didn't have accurate measurements of the set, we also had to derive our camera match-moves. We needed to recreate that stage, and everything on it, as well as the camera moves. We had the blueprints for the *Millennium Falcon*, so we knew how big that was. And we had Ford's height and stride length, so we were able to figure out a match-move. We kept refining it until it was exactly right."

Those terms—shading, rendering, match-moves, 3D sets—ultimately translated into the cinematic visions that wowed moviegoers around the world. And the technology is allowing filmmakers to not merely provide isolated bursts of effects, but to create characters and environments essential to storytelling. The ability to digitize and manipulate any scene also opens the door to new visual narrative techniques that will be as revolutionary as the first dissolve and fade-out of the silent film days.

Letteri himself sees a parallel between the recent digital breakthroughs and the Machine Age in which moviemaking dawned. "In those early days, someone had to figure out how to build and operate a camera, how to expose the film," Letteri muses. "As it evolved, moviemakers settled on basic designs for cameras and lenses, and they could concentrate more on what was going on in front of the camera than on the camera itself. Today it's a lot like the early days of film, where the tools are maturing and we're able to focus more on the story rather than the technology. That's the corner we're starting to turn."

Mark Cotta Vaz writes regularly on special effects for SWGM

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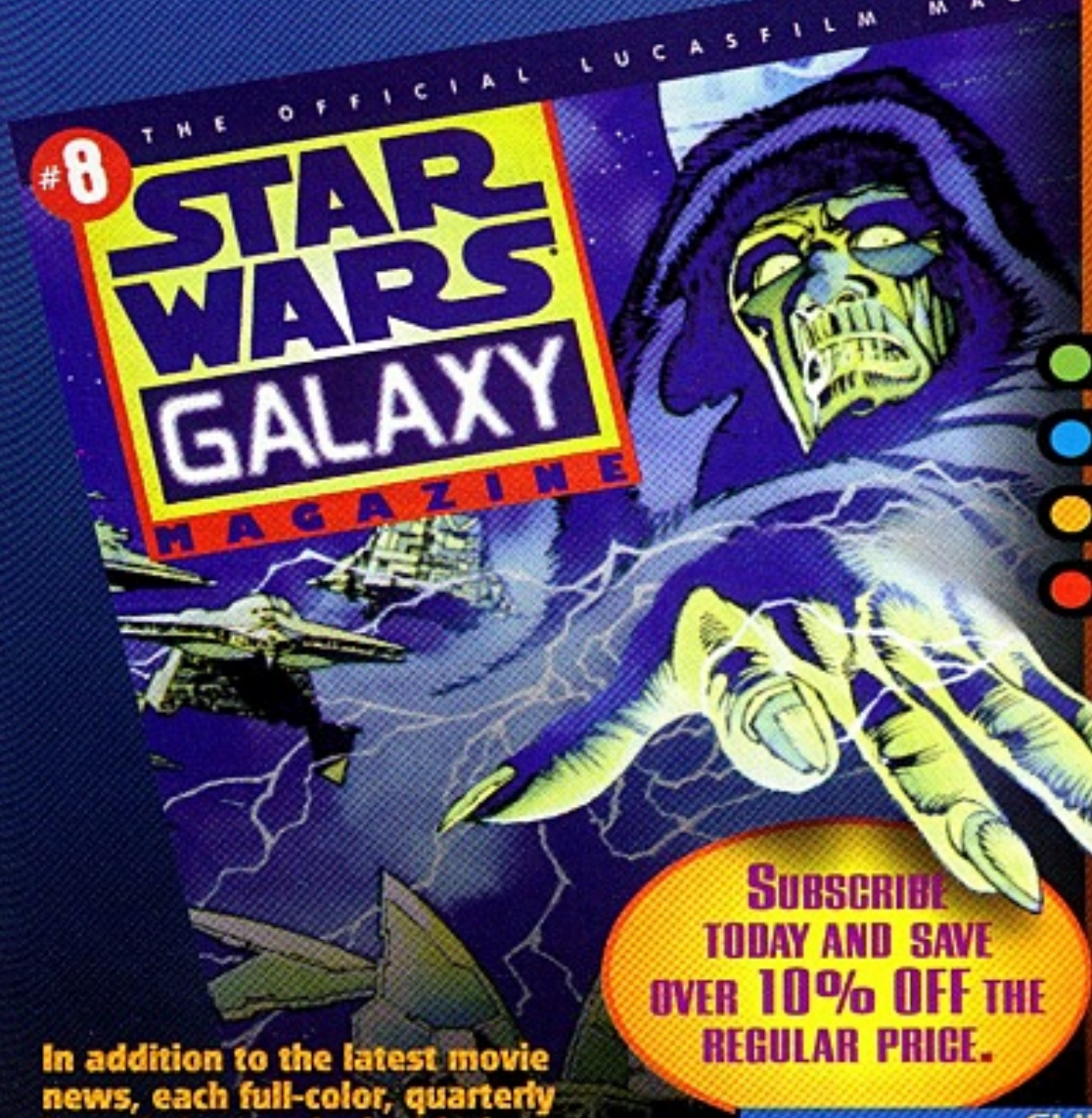

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MONEY BACK GUARANTEE

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VADER RULES
Collectibles

Things to do with Darth stuff: build, lick, press, cut, paste, paint, fold, spin, pin, fly... and lots more

BY STEVE SANSWEET

What is it about Darth Vader that makes him so, so... collectible? From 1"-high plastic figures packed inside Japanese candy boxes to a full-size, dressed mannequin that lights up, the image of Darth Vader is nearly as recognizable worldwide as that of Santa Claus. And the Lord of the North Pole had a head start of a few hundred years.

While I have yet to come across a *Star Wars* collector who looks *just* for items with the image of the Dark Lord of the Sith, I imagine there are a bunch. After all, there are collectors with a Boba-Fettish, and the bounty hunter trails Vader in the collectibles arena by a margin of about 1,000 to 1.

This article and the price list aren't a complete tally of every Vader item ever produced, but rather a broad selection. The product range includes—as our headline implies—model kits, stickers, push-button games, cut-out masks, stamps, paint-by-number kits, origami, spring-wound toys, medallions, kites... and lots more.

Some of the earliest items with Vader's image came from Factors Inc. and included metal badges, a mirror on a chain, cloth patches and even a canvas tote with a blue star field-filled circle, an illustration of Vader's helmet and mask and the phrase "Darth Vadar Lives." Yes, Vad*ar*. They were in such a rush to get everything out that they misspelled the Dark Lord's last name. There is no indication that the miscreant responsible was subjected to a Vader choke-hold, though a corrected version was never produced, so they remain oddities, yet not worth any more or less than if the name had been spelled correctly ($5-$25).

Even though Vader wasn't among Kenner's first shipment of action figures (the "early bird" assortment only had four heroes), the Vader action figure has been a mainstay of the under 4" line since the first 12 figures were issued on cards. In fact, Vader is one of the only figures that, without change, appeared on every different card variation that Kenner produced between 1978 and 1985, from *Star Wars* to Power of the Force. Several Vader variations have appeared in the latest incarnation of the Power of the Force line, from the regular bulked-up figure to the new Vader FX with a built-in, light-up lightsaber.

Kenner reintroduced its old-style Vader in the Toys R Us "Classic Edition" four-pack in 1995. It also made Vaders in its short-lived metal Action Masters series, harking back to the Vader metal figurines in the also short-lived Micro Collection in 1982.

In Japan, under sub-license from Kenner in 1978, Takara's Darth Vader action figure was one of three (C-3PO and

a stormtrooper were the others) that was slightly resculpted. Takara also produced a set of four 8" plastic action figures on a bubble card, including a fairly detailed Vader. Those rare figures have skyrocketed in price in recent years and would be hard to find for less than $400—and perhaps hundreds more in sealed, mint condition.

Related to the action figure line were vehicles such as Vader's TIE fighter, both original (a rare department-store version came with a thin cardboard "battle scene" backdrop) and Collectors Series. There also was a die-cast metal version; the original issue had wings that were too small, and not many were made. Mint on the card, that version has sold for $1,500 and up; the regular version is $45-$60.

Kenner produced a Vader head action figure carrying case (later reproduced by Just Toys for its Bend-Ems figures), with a department-store variation containing figures. The case was also used in a packaging test for vacuum-metalized C-3PO cases, and some of the gold Vader cases have made it to the collectors' market ($150 and up).

Another unusual piece was the Darth Vader utility belt, made by Kenner Canada along with Luke Skywalker and Princess Leia belts. These ugly plastic belts with suction-cup guns were never authorized by Lucasfilm, and when Kenner U.S. asked to sell them, too, Lucasfilm said to stop selling them altogether. Ugly yes, but rare, so one in a decent box commands several hundred dollars. Also in the strange-but-true category was Kenner's Darth Vader SSP van and a similar model kit from MPC.

Among my favorite unusual toys was a colorful Kenner Darth Vader bop bag. Made of vinyl and accompanied by a patch kit, this Vader couldn't be defeated unless you squeezed the air out of him, because he just bounced back every time you connected with a punch. But you could pull down part of the Sith Lord's mask with the Darth Vader Switcheroo, a switch plate for the wall which incorporated a light switch as part of the mask.

There were lots of coloring books and some attractive paint-by-number kits of Vader (one even glowed in the dark). But let's face it, the guy always dressed in basic black and had few colorful accessories, so there wasn't a whole lot to color. Still, one of the coolest arts and crafts items was CraftMaster's 1978 3D Darth Vader Poster Art. In addition to red, yellow and light blue marking pens, the set contained a 171/2" x 22" poster, a tube of glue and a "die-cut parts sheet" which you could use to assemble a three-dimensional Vader helmet and mask. Although I bought a duplicate to assemble, I never followed the detailed, illustrated, 20-step assembly instructions on the back. Perhaps the "coloring hints" that suggested a green Death Star turned me off, although we were told, "You can't make a mistake since the finished poster is an expression of your unique personality." The set today sells for $25-$35.

Also in the crafts area, Lee Ward made two different Vader "Sun Catchers," metal frames in which colored plastic was melted in the oven to produce a stained-glass effect. Lee Ward produced latch-hook rug and pillow kits, also in Vader head and full-body designs. More recent was Craft House's plastic silver-metalized Vader medallion, which could be given an antique look with the included wash.

Despite the way Vader dressed (hey, it was the '70s and he could have been wearing leisure suits), costumes and masks have always been popular among fans. They range from the original boxed Ben Cooper vinyl and plastic kids' outfits ($25-$35) to the current Rubies costumes in kid and adult sizes.

Don Post Studios/Party Professionals was there at the start with a plastic, kid-size mask of Vader. Today's line includes a full-size, glass fiber, museum-quality mask made from an original used in the filming of *The Empire Strikes Back*. It retails for around $1,200. Masks also have been made in paper, cardboard, vinyl and rubber.

At the top of the range is a full-size Vader mannequin from Rubies, complete with cape, mask, hard glass fiber parts—

TOP: **YOU'LL HAVE TO SCARE UP TO $35 FOR THIS 1977 DARTH VADER HALLOWEEN COSTUME FROM BEN COOPER.** ***ABOVE:*** **OR YOU CAN COUGH UP TO $130 FOR THIS "BREATHING" VADER BUST FROM MPC.** ***OPPOSITE PAGE:*** **THE NEW FX VADER, WITH LIGHT-UP LIGHTSABER, FROM KENNER SELLS FOR UP TO $12.**

and it lights up. It sells for around $5,500. Illusive Originals will soon have a full-sized Vader bust available *(see the story on page 12)*.

If you're going to look like Darth Vader, you might want to sound like him, too, with several voice changers of recent vintage. One was produced for the George Lucas Super Live Adventure Show in Japan and also sold through the *Star Wars* Fan Club. Another was produced by MGA. They're both great for breathing sounds; just don't try to voice Hamlet's soliloquy through them.

Vader has long been available as a figural model kit. MPC produced both a full-figure plastic character and a large plastic bust that included a rasping "breathing" sound. While the first can still be found for about $30 and even less in the MPC/Ertl or AMT/Ertl reissue boxes, the breathing Vader has crossed the $100 barrier. More recently, Screamin' and Japan's Kaiyodo have made 1/4-scale and 1/6-scale Vader vinyl kits, respectively. The Kaiyodo Vader also was released in a very limited edition of 30 in resin, now going for $250+ if you can find one. Ertl has done its own vinyl Vader. And finally, Japan's Argonauts offered a 1/8-scale vinyl kit.

Not exactly in the kit category, a few years back, the Japanese manufacturer Reds Inc. did two different versions of a limited-edition (500 each), 30" tall, fully painted and assembled vinyl Vader "model figure" which is now going for $500-$600. As detailed, but smaller and less expensive, are the original and new 12" Vader figures from Hasbro/Kenner and the nicely done vinyl figures from Applause, which come in a limited and regular edition. Applause also makes a smaller vinyl Vader.

On the practical side, American Telecommunications made an excellent Darth Vader telephone around 1983. The push-button phone, which incorporates a high-quality speakerphone that I used for years in my home office, is dominated by a hard plastic figure of Vader with his hands on his waist. For years those remained available for around the original price of $70, but lately the supply has dried up and they're now fetching about $125+ in mint, boxed condition.

Another figural Vader, but much more alive, is the current Thinkway electronic bank. Push the button and the voice of James Earl Jones booms from the speaker as the torso of the Darth figure turns and lights up, lifts the arm with a lightsaber—which then lights up. "Impressive! Most impressive," as the bank itself says. One of the rarest Vader items is a 1981 silver-plated figural bank from Towle, now going for $175-$200.

There have been many posters over the years featuring the Dark Lord, most still readily available at low prices, from the original Factors Inc. photo poster of Vader in flowing robes to a beautifully atmospheric 1991 photo poster that was an in-store premium from Nintendo and LucasArts Entertainment. There are also higher-end art pieces. One of the first was the Gifted Images Ken Steacy lithograph of the Vader art used to promote Topps' *Star Wars Galaxy* 1 trading card set. More recently have come fine-art prints of Vader by illustrators Al Williamson and Greg and Tim Hildebrandt.

Vader's image has graced all kinds of clothing, from jackets and overalls to pajamas and underwear. He's on socks, scarves, neckties, hats of all description and scores of T-shirts. In the footwear category, you can find my favorite, Vader baby booties with dimensional Darth heads, as well as sandals, sneakers, slippers, slipper socks, boots, dress shoes and—to tie everything up—shoelaces.

Darth has helped people tell time for two decades, beginning with digital watches from Texas Instruments to a series of analog watches from Bradley Time to the current plastic figural watch from Hope Industries that adapts his costume for the watch band.

Got a birthday coming up? Celebrate it with a Darth Vader cake, baked in a 1980 Wilton metal Darth Vader cake pan and accessorized with a boxed Darth Vader cake decorating kit ($25-$50 each). Top it off with your Vader-head cake candle, also from Wilton and still showing up at flea markets for around $5 in the package. Serve it up on Vader paper plates and spruce up the room with funky 1981 paper Darth Vader "party blowouts" from Drawing Board.

SIP WITH THE SITH LORD BY GETTING YOUR HANDS ON THIS 1977 CERAMIC TANKARD FROM CALIFORNIA ORIGINALS ($75-$125).

Vader's image has shown up on food products ranging from ice cream confection wrappers (France and New Zealand) to soda (Finland), yogurt (England) and even dog food (Australia).

Dream of sleeping on Vader bed sheets and pillowcases ("Lord Vader's Chamber" was one popular Bibb design), rest your head on a small figural Vader pillow (Adam Joseph), snuggle under a Vader blanket and keep the sun out by drawing your Vader drapes. Upon waking, brush with an Oral B Darth toothbrush, and bathe with Omni Cosmetics' bubble bath and shampoo in Vader-shaped plastic bottles. Wash up with some highly perfumed Vader soap, scrub with a Vader washcloth and dry off with a Vader body towel—my favorite is a version of the *Revenge of the Jedi* poster art.

For school, fill your Vader thermos with juice and pack a sandwich in your metal or plastic Vader lunch box. There were Vader spiral notebooks and pads, portfolios, zippered pencil cases, pens, pencils, scissors, markers (some scented), tape dispensers and erasers that glowed in the dark. Add to that Vader pencil sharpeners, rubber stamps, pencil tins, bookmarks and bookplates.

And what about the new interactive video game starring the Dark Lord, or the ceramic picture frame, or the....

DARTH VADER COLLECTIBLES PRICE LIST

An updated collector's guide COMPILED BY JOSH LING

DARTH VADER COLLECTIBLES INCLUDE A FLYING DISK, TRADING CARDS, PATCHES AND AN ELECTRONIC VOICE CHANGER.

ITEM	MANUFACTURER	YEAR	PRICE
APPAREL			
United States			
"Darth Vadar Lives" (sic) tote	Factors	1977	10-25
Windbreaker w/ "Darth Vadar Lives" (sic) patch	Bright Red Group	1977	20-40
Jacket w/ "Darth Vadar Lives" (sic) patch	Bright Red Group	1977	20-40
Vader gloves	Sales Corp. of America	1983	10-15
Vader mittens	Sales Corp. of America	1983	10-15
Vader scarf	Sales Corp. of America	1983	12-15
Vader warm up suit	Sales Corp. of America	1983	15-25
Vader sweat suit (white and red)	Sales Corp. of America	1983	25-35
Vader sweat suit (gray and black)	Sales Corp. of America	1983	25-35
Vader hooded sweatshirt (sleeveless gray)	Sales Corp. of America	1983	25-35
Vader T-shirt	Factors	1977	15-20
Vader glitter T-shirt	Factors	1977	15-20
"Vadar Lives" (sic) T-shirt	Factors	1977	15-20
Vader helmet and X-wing T-shirt	Factors	1977	15-20
Vader vintage ringer T-shirt	Changes	1996	14-16
Vader video art T-shirt	Changes	1995	14-16
Vader black & white stipple T-shirt	Changes	1595	14-16
Vader Imperial wear T-shirt	Changes	1596	14-16
Vader "I Want You" T-shirt	Changes	1596	14-16
"Vader Lives" patch T-shirt	Changes	1996	14-16
Vader embroidered shirt	Ralph Marlin	1997	25-30
Vader robe	Wilker Bros.	1980	15-25
Vader nightgown	Wilker Bros.	1977	15-20
Vader pajamas (short sleeves)	Wilker Bros.	1980	15-30
Vader pajamas (white, blue sleeves and pants)	Wilker Bros.	1980	15-30
Vader *SW* socks	Charleston Hosiery	1977	12-18
Vader *ESB* socks	Charleston Hosiery	1980	12-18
Vader *ROTJ* socks	Charleston Hosiery	1983	12-18
Vader thermal Underoos	Union Underwear	1980	20-25
Vader Underoos	Union Underwear	1980	12-20
ROTJ fabric belt w/ Vader buckle	Lee Co.	1983	8-10
SW black or brown leather belt w/ enameled Vader buckle, boxed	Lee Co.	1977	20-25
ESB black or brown leather belt w/ enameled Vader buckle, boxed	Lee Co.	1980	20-25
Black leather belt w/ enameled Vader buckle	The Leather Shop	1977	20-25
Vader brass buckle	The Leather Shop	1977	20-25
Vader suspenders	Lee Co.	1980	15-25
Vader's repeat necktie	Ralph Marlin	1995	15-20
Lord Vader necktie	Ralph Marlin	1994	15-20
SW video art necktie	Ralph Marlin	1995	15-20
France			
Vader sweatshirt (yellow)	MSD International	1980	20-25
Mexico			
Vader sweatshirt	Amate Textile	1983	20-25
ESB black or brown vinyl belt w/ enameled Vader buckle	Tudor	1980	12-15
Sweden			
Vader T-shirt w/ red circle on white	Wright and Co.	1983	20-30
BANKS / WALLETS			
United States			
Vader ceramic bank	Roman Ceramics	1977	60-100
Vader combination bank	Metal Box Ltd.	1980	20-30
Vader silver-plated figure bank	Towle	1981	100-140
Vader figure bank	Adam Joseph	1983	30-50
Vader bust bank	Thinkway Toys	1994	10-15
Vader talking bank (try me box)	Thinkway Toys	1996	20-25
Vader talking bank (catalog packaging)	Thinkway Toys	1996	20-25
Vader vinyl wallet	Adam Joseph	1983	12-15

ITEM	MANUFACTURER	YEAR	PRICE
Vader vinyl billfold	Adam Joseph	1983	12-15
Vader nylon purse	Adam Joseph	1983	12-15
Vader nylon coin holder	Adam Joseph	1983	12-15
Vader nylon pocket pal	Adam Joseph	1983	12-15
Australia			
Vader plastic head bank	Commonwealth Savings Bank of Sydney	1983	10-15
Canada			
Vader bust bank	Thinkway Toys Canada	1994	10-15
Vader talking bank	Thinkway Toys Canada	1996	20-25
England			
Vader change purse	Touchline Productions	1983	10-20
BED & BATH			
SW Lord Vader bedspread	Bibb Co.	1977	25-35
ESB Darth's Den bedspread	Bibb Co.	1980	25-35
ESB Lord Vader bedspread	Bibb Co.	1980	25-35
ESB Lord Vader's Chamber bedspread	Bibb Co.	1980	25-35
SW Lord Vader bedsheets	Bibb Co.	1977	25-35
ESB Darth's Den bedsheets	Bibb Co.	1980	25-35
ESB Lord Vader bedsheets	Bibb Co.	1980	25-35
ESB Lord Vader's Chamber bedsheets	Bibb Co.	1980	25-35
SW Lord Vader blanket	Bibb Co.	1977	25-30
ESB Darth's Den blanket	Bibb Co.	1980	25-30
ESB Lord Vader blanket	Bibb Co.	1980	25-30
ESB Lord Vader's Chamber blanket	Bibb Co.	1980	25-30
SW Lord Vader curtains	Bibb Co.	1977	15-25
ESB Darth's Den curtains	Bibb Co.	1980	15-25
ESB Lord Vader curtains	Bibb Co.	1980	15-25
ESB Lord Vader's Chamber curtains	Bibb Co.	1980	15-25
ESB Lord Vader's Chamber sleeping bag	Bibb Co.	1980	40-50
Vader figure pillow	Adam Joseph	1983	25-35
SW Vader beach towel	Bibb Co.	1977	20-25
ESB Vader beach towel	Bibb Co.	1980	20-25
SW Vader hand towel	Bibb Co.	1977	10-12
SW Vader washcloth	Bibb Co.	1977	10-12
BOOKS & RELATED			
United States			
Darth Vader's activity book	Random House	1977	10-15
SW: ANH hardcover novel w/ video art cover	Ballantine	1995	12-15
Vader bookmark	Random House	1983	6-12
SOTE cardboard Vader bookmark	Bantam	1996	1-3
Vader tassel bookmark	Antioch	1995	2-5
Vader die-cut bookmark w/ hologram	Fantasma	1992	2-5
Vader bookplates (box of 50)	Random House	1983	8-12
SW: From Concept to Screen to Collectible (hardcover)	Chronicle	1992	30-35
SW: From Concept to Screen to Collectible (softcover)	Chronicle	1992	20-25
ESB storybook (hardcover)	Random House	1980	12-15
ESB storybook (softcover)	Scholastic	1980	8-12
SW trilogy 10th anniversary book	Ballantine	1987	8-12
Italy			
ESB storybook (hardcover)	Random House	1980	12-15
Japan			
ESB storybook (hardcover)	Random House	1980	12-15
BUTTONS			
United States			
Vader 1.5" button	*SW* Fan Club	1978	10-15
3" "Darth Vader" *SW* button	Factors	1977	5-10
3" Vader *SW* button (poster image)	Factors	1977	5-10
3" "Darth Vadar Lives" (sic) button	Factors	1977	5-10
3" Vader *ESB* button	Factors	1980	5-10
2" Vader *ROTJ* button	Adam Joseph	1983	2-5
Audio books Vader button	Time Warner	1994	2-5
Vader with lightsaber badge	A.H. Prismatic	1994	3-5
England			
2" Vader button w/ flashing eyes	Starline	1983	10-15

ITEM	MANUFACTURER	YEAR	PRICE
Japan			
2" *ROTJ* Vader "The Saga Continues" button	Rapport Co.	1983	10-15
2" *SW* Vader button (plastic)	Factors	1977	5-10
CERAMICS			
Vader mug	Sigma	1983	25-40
Vader tankard	California Originals	1977	75-125
Vader mug (black)	Applause	1995	20-25
Vader mug (metallic)	Applause	1997	20-25
Vader collector's stein	CUI	1995	125-140
Mug w/ pewter Vader medallion	Rawcliffe	1996	12-18
Vader figurine	Sigma	1983	25-45
Vader picture frame	Sigma	1977	40-50
COSTUMES			
United States			
SW Lord Vader costume & mask	Ben Cooper	1977	25-35
ESB Lord Vader costume & mask	Ben Cooper	1980	15-25
ROTJ Lord Vader costume & mask	Ben Cooper	1983	15-25
Lord Vader cape w/ hood & mask	Ben Cooper	1977	15-25
Vader play suit	Ben Cooper	1977	25-35
Vader fun poncho (blue or red packaging)	Ben Cooper	1977	15-25
Vader costume kit	Rubies	1996	15-20
Vader value-priced	Rubies	1994	10-15
Vader adult costume	Rubies	1995	30-40
Vader deluxe child's costume	Rubies	1994	30-40
Vader "teen-zone" costume	Rubies	1995	20-30
Vader jumpsuit w/ PVC mask	Rubies	1995	20-30
Vader costume pattern	*McCall's*	1981	5-10
Vader plastic face mask	Ben Cooper	1977	8-12
Vader helmet (original w/ sticker)	Don Post	1977	100-300
Vader helmet (later versions)	Don Post	1978-97	50-100
Vader PVC mask	Rubies	1995	3-8
Vader rubber mask	Rubies	1995	15-20
Vader deluxe glass fiber helmet	Don Post	1996	1000-1200
England			
Vader costume set	Acamas Toys	1983	30-40
Vader play suit	Dejjertoys	1995	25-35
Japan			
Vader rubber mask	Ogawa	1983	15-30
CRAFTS			
Vader glow in the dark paint by number set	CraftMaster	1980	12-18
"Vader Lives" poster art	CraftMaster	1978	15-25
Vader 3D poster art	CraftMaster	1978	15-25
"Vadar Lives" (sic) iron-on	Factors	1977	5-10
Vader full-figure iron-on	Factors	1977	5-10
Vader & TIE fighter glitter iron-on	Factors	1977	5-10
Vader & TIE fighter iron-on	Factors	1980	5-10
Vader head in circle iron-on	Factors	1980	5-10
Vader latchhook pillow kit	Lee Wards	1980	35-50
Vader latchhook rug kit	Lee Wards	1980	35-50
Vader rubber stamp	Adam Joseph	1983	3-8
Vader (full body) sun catcher	Lee Wards	1980	10-15
Vader (head) sun catcher	Lee Wards	1980	10-15
Vader sun catcher	Fundimensions	1983	8-12
Vader medallion, Toy Fair promo	Craft House	1996	10-15
Vader medallion craft set	Craft House	1996	4-8
CUPS/GLASSES			
United States			
Vader tumbler #4 (of 8)	Coke/J-11	1977	5-10
Vader tumbler #4 (of 8) (smaller than above)	Coke	1977	5-10
Vader tumbler, limited collectors' edition	Coke	1979	5-15
SW Vader glass	Coke/Burger King	1977	12-18
ESB Vader glass	Coke/Burger King	1977	5-10
ESB Vader glass, test series (indented base)	Coke/Burger King	1977	10-15
Australia			
Vader plastic tumbler	Pizza Hut	1995	3-5

ITEM	MANUFACTURER	YEAR	PRICE
FOOD RELATED			
United States			
Vader card game w/ Fun Meal	Coke/Burger Chef	1977	25-40
Vader photo card w/ Whatchamacalit candy bar 6-pack	Hershey	1980	15-25
ESB Vader candy head	Topps	1980	3-5
ROTJ Vader candy head	Topps	1983	3-5
C-3PO's cereal box w/ Vader mask on back	Kellogg	1984	35-45
Lord Vader card #15 (from GM cereal)	General Mills	1977	2-4
Vader sticker (from GM cereal)	General Mills	1977	3-6
Vader card #5 (of 16)	Wonder Bread	1977	1-3
Vader *ESB* trading card	Coke/Burger King	1980	1-2
Vader card #8 (of 10) from C-3PO's cereal	Kellogg	1984	1-2
Australia			
ESB jelly candies in Vader header card	Red Tulip	1980	5-10
Wrapper for *ROTJ* Iced Treat w/ Jedi Jelly	Pauls	1983	10-25
Vader miniature & *ROTJ* backdrop from kids meal	Pizza Hut	1995	3-5
Canada			
Vader circular card from York peanut butter	Metric Media	1980	3-6
England			
Vader punch-out mask from ice cream packages	Lyons Maid	1977	5-20
Vader *SW* Popsicle wrapper	Lyons Maid	1977	5-10
Vader *ESB* Popsicle wrapper	Lyons Maid	1980	5-10
Lord Vader black cherry yogurt cup	Dairy Time	1983	5-10
Malaysia			
Vader Popsicle wrapper	Walls	1980	5-10
New Zealand			
Vader cut-out paper mask	Tip Top	1980	5-20
Vader circle sticker from Twinkies	General Foods	1980	2-4
FOOTWEAR			
United States			
Vader boots	Stride Rite	1983	40-60
Vader shoes	Clarks	1977	50-70
Vader Lives shoes	Clarks	1977	50-70
Vader sneakers	Clarks	1977	50-70
Vader sneakers	Stride Rite	1983	30-40
Vader red & white slipper socks	Stride Rite	1983	10-15
Vader white & black slippers	Stride Rite	1983	8-12
England			
Vader slippers	British shoe	1983	10-15
GAMES			
United States			
Vader puzzle in tray	CraftMaster	1983	6-10
Vader gaming miniature	West End Games/Grenadier	1988	1-2
Vader on Death Star gaming miniature	West End Games/Grenadier	1988	1-2
SW2 in 1 game w/ Vader medallion	Micro Games of America	1996	15-20
Intimidator game w/ Vader's voice	Micro Games of America	1996	15-20
Vader 3D sculpted yo-yo	Spectra Star	1994	5-10
SW board game w/ Vader video cassette	Parker Bros.	1996	35-45
Vader card (from *SW: CCG* premiere set)	Decipher	1995	25-40
Vader's custom TIE card (from *SW: CCG* premiere set)	Decipher	1995	5-10
Vader's eye card (from *SW: CCG* premiere set)	Decipher	1995	4-6
Vader's lightsaber card (from *SW: CCG* premiere set)	Decipher	1995	5-10
Vader card (from introductory *SW: CCG* 2-player set)	Decipher	1995	2-5
Vader's obsession (from intro *SW: CCG* 2-player set)	Decipher	1995	2-5
Australia			
Vader puzzle in tray	Creative Crafts	1983	8-12
England			
Vader 150-pc. puzzle	Waddingtons	1983	8-12
Japan			
Vader block puzzle in plastic tray	Takara	1977	20-30
Vader 60-pc. puzzle	Takara	1977	15-20
Vader 500-pc. puzzle	Takara	1977	20-30
HOUSEHOLD			
Vader head night-light plug	Adam Joseph	1983	5-10
Puffs tissue box w/ Vader on back	Procter & Gamble	1980	10-15
Vader flying disc	Pine-Sol	1977	15-30

ITEM	MANUFACTURER	YEAR	PRICE
Vader *SW* Dixie Cup box	American Can Co.	1980	15-25
Vader *ESB* Dixie Cup box	American Can Co.	1981	15-25
Vader *SW* saga Dixie Cup box	Dixie Northern	1982	15-20
Vader *SW* saga Dixie Cup box (win a party w/ Vader)	Dixie Northern	1982	15-20
Vader Switcheroo	Kenner	1980	30-45
Vader doorknob hanger	Antioch	1996	2-5
Vader speaker phone	AIC	1983	75-140
Vader video art phone card	GTI	1996	8-12
Vader cake candle	Wilton	1980	5-10
Vader cake pan	Wilton	1980	15-20
Vader cake decorating kit	Wilton	1980	20-30
Vader plastic cake top	Wilton	1983	3-6
Vader child's plastic mug	Applause	1997	4-6
JEWELRY			
Vader barrette	Weingeroff	1977	10-15
Vader bracelet	Weingeroff	1977	15-25
Vader clip on earrings	Weingeroff	1977	10-15
Vader pierced earrings	Weingeroff	1977	10-15
Vader key ring	Weingeroff	1977	10-15
Vader brass key ring	Adam Joseph	1983	5-10
Vader die-cast key chain (on blister card)	Placo	1996	5-8
Vader die-cast gold key chain (in box)	Placo	1996	5-10
Vader with lightsaber key ring	A.H. Prismatic	1994	3-5
Vader medallion key ring	Rawcliffe	1996	10-15
Vader small head key chain	Hollywood Pins	1995	5-10
Vader medium head key chain	Hollywood Pins	1995	5-10
Vader large head key chain	Hollywood Pins	1995	5-10
Vader in flames key chain	Creation Conventions	1987	5-8
Vader hologram key chain	Third Dimension Arts	1993	25-35
"Darth Vadar Lives" (sic) 3" button necklace	Factors	1977	5-10
Vader necklace (small pendant)	Weingeroff	1977	12-18
Vader necklace (large pendant)	Weingeroff	1977	12-18
Vader enameled pendant	Wallace Berrie	1980	10-15
Vader figure necklace	Adam Joseph	1983	8-12
Vader in flames necklace	Creation Conventions	1987	5-8
Vader scatter pin	Weingeroff	1977	8-10
Vader stick pin	Weingeroff	1977	12-15
Vader dangle pin	Wallace Berrie	1980	10-15
Vader enameled pin	Howard Eldon	1987	5-10
Vader figure pin	Hollywood Pins	1993	5-8
Vader large head pin	Hollywood Pins	1995	5-8
Vader small head pin	Hollywood Pins	1995	5-8
Vader "Never underestimate..." pin	Hollywood Pins	1995	5-8
Vader ring	Weingeroff	1977	5-12
Vader ring	Wallace Berrie	1980	5-12
MODELS			
United States			
Vader TIE fighter (1st larger box)	MPC	1978	35-30
Vader TIE fighter (2nd smaller box)	MPC	1978	20-25
Vader (figure)	MPC	1979	15-30
Vader (bust)	MPC	1978	110-130
Vader van	MPC	1979	25-35
Vader TIE fighter	MPC/Ertl	1989	8-11
Vader figure	MPC/Ertl	1992	10-15
Vader's TIE fighter Flight Display	AMT/Ertl	1996	20-25
Vader vinyl figure model	AMT/Ertl	1996	20-25
Darth Vader 1/4-scale vinyl figure	Screamin'	1992	68-70
Darth Vader 1/6-scale vinyl figure	Screamin'/Kaiyodo	1992	50-55
England			
Vader TIE fighter	Denys Fisher	1977	35-45
France			
Dark Vador (bust)	Meccano	1978	130-160
Chasseur T.I.E. (Vader TIE fighter)	Meccano	1978	40-50
Germany			
Vader TIE-Jäger	Kenner Germany	1978	40-50

ITEM	MANUFACTURER	YEAR	PRICE
Japan			
Vader TIE fighter	MPC/Revell/Takara	1978	55-75
Vader (1/8-scale vinyl)	Argonauts	1993	75-90
Vader (1/6-scale resin)	Kaiyodo	1992	225-250
Vader (1/6-scale vinyl)	Kaiyodo	1992	55-60
Vader large figure	Reds	1994	450-600
Vader large figure	Reds	1995	400-500
PARTY ITEMS			
Vader *ESB* blowouts	Drawing Board	1981	5-10
Vader *ROTJ* blowouts (red or black head packaging)	Drawing Board	1983	5-10
ROTJ Vader punch balloons (bag of 4)	Drawing Board	1983	8-10
ROTJ Vader balloons (bag of 10)	Drawing Board	1983	8-10
Vader small plates	Drawing Board	1977	5-10
Vader large plates	Hallmark	1997	2-4
Vader small plates	Hallmark	1997	2-4
Vader name badges	Drawing Board	1977	8-12
ROTJ Party balloons with Vader packaging	Kiwi Products/Ariel	1983	6-8
PATCHES			
"Darth Vadar Lives" (sic) patch	Factors	1977	15-20
ESB Vader Patch (sweepstakes prize)	Kenner	1980	25-35
Vader in flames patch	*SW* Fan Club	1980	10-15
SW Saga Vader patch	Dixie	1980	50-75
POSTERS			
Vader poster	Factors	1977	10-15
Vader *SW* soundtrack mylar poster	20th-Century Fox Records	1977	150-225
ROTJ Vader poster	Scholastic	1983	5-10
Vader poster for Nintendo	Nintendo/LucasArts	1991	50-75
Vader poster for *SW Galaxy* cards	Topps	1993	15-20
Vader video art poster	Western Graphics	1995	5-8
OUTDOOR ACTIVITY			
United States			
Vader kite	Spectra Star	1983	10-15
Vader figure kite	Spectra Star	1996	10-15
Vader Skymaster 200 kite	Spectra Star	1994	12-18
Japan			
Vader flying disc	General Mills	1977	25-50
SHOW SOUVENIRS			
United States			
SW 10th anniversary convention pennant	Creation Conventions	1987	15-25
Vader PVC figurine	Disney	1990	2-5
Japan			
Vader Super Live Adventure light spinner	Kenneth Feld Prod.	1992	20-30
Vader Super Live Adventure voice	Kenneth Feld Prod.	1992	25-35
STAMPS/COINS			
SW silver stamp wallet (Vader video art)	SSCA	1995	35-45
SW gold stamp wallet (Vader video art)	SSCA	1995	45-55
SW gold stamp wallet (Vader video art QVC version: no 1st-day cover included)	SSCA	1995	40-45
SW 1st-day cover (Vader video art)	SSCA	1995	5-8
Vader Power of the Force coin	Kenner	1984	10-15
STATIONERY/ SCHOOL SUPPLIES			
United States			
Vader notebook	Mead	1977	6-12
Vader "Never underestimate..." notebook	Mead	1997	2-3
Dark Lord of the Sith notebook	Mead	1997	2-3
Vader notebook	Stuart Hall	1980	5-10
Vader in freeze chamber notebook	Stuart Hall	1980	5-10
Vader official duty roster perky pad	Drawing Board	1977	8-12
Vader writing tablet	Drawing Board	1977	4-6
Vader "Never underestimate..." portfolio folder	Mead	1997	2-3
Dark Lord of the Sith portfolio folder	Mead	1997	2-3
Vader collectible eraser	Butterfly Originals	1983	3-8
Vader 4-pencil pack	Butterfly Originals	1983	5-10
Pencil w/ Vader topper	Butterfly Originals	1983	4-8
Scented marker w/ Vader on clip	Butterfly Originals	1983	3-6
Vader felt-tip marker	Butterfly Originals	1983	5-10
Vader fx pen	Tiger Electronics	1997	5-10
Vader head eraser	Butterfly Originals	1983	2-3
Vader head glow-in-the-dark eraser	Butterfly Originals	1983	2-3
Vader character pencil sharpener	Butterfly Originals	1983	4-8
Vader tape dispenser	Butterfly Originals	1983	4-8
Vader/shuttle scissors	Butterfly Originals	1983	5-10
Vader puffy sticker	Topps	1980	1-2
Vader w/ lightsaber sticker	A.H. Prismatic	1994	3-5
Valentines w/ Vader on outer wrap	Drawing Board	1983	10-15
Vader die-cut birthday card	Drawing Board	1977	5-12
Vader "Don't play games with me... write!" card	Drawing Board	1977	5-12
Vader "Happy birthday, Earthling" card	Drawing Board	1977	5-12
Vader birthday card for 11 year old	Drawing Board	1977	5-12
Vader Halloween card	Drawing Board	1977	5-12
Vader & guards "May the Force Be with You" card	Drawing Board	1983	4-8
Vader birthday card	Drawing Board	1983	4-8
Vader asteroid puzzle birthday card	Drawing Board	1980	4-8
Vader "Never underestimate..." wireless notebook	Mead	1997	2-3
Vader hologram paperweight	Third Dimension Arts	1993	20-25
Vader/troopers mini hologram desk art	A.H. Prismatic	1995	5-10
Vader head magnet	Adam Joseph	1983	5-10
Vader with lightsaber magnet	A.H. Prismatic	1994	3-5
Vader mouse pad	Mousetrak	1994	5-10
Vader full-body cork board	Manton Cork Co.	1980	15-25
Vader head & torso cork board	Manton Cork Co.	1980	15-25
Australia			
Vader head glow eraser	Crystal Craft	1983	2-3
New Zealand			
Vader pens (orange or green)	BIC	1993	3-7
TIN WARE & OTHER CONTAINERS			
Vader pencil tin	Metal Box Ltd.	1980	8-15
Vader tin box	Metal Box Ltd.	1980	8-12
Vader circle tin (small)	Chienco	1983	5-10
Vader circle tin (large)	Chienco	1983	5-10
Vader with lightsaber box	A.H. Prismatic	1994	3-5
TOILETRIES			
United States			
Vader shampoo	Omni Cosmetics	1981	15-25
Vader bubble bath	Omni Cosmetics	1981	15-25
Vader soap	Omni Cosmetics	1981	3-8
Vader toothbrush	Oral B	1983	5-10
Vader pop-up comb	Adam Joseph	1983	5-15
England			
Vader bubble bath	Cliro	1977	10-15
Vader bath bubbles (in figure bottle)	Cliro	1977	15-25
Vader foam bath	Addis	1984	10-15
Vader galactic bath foam	Grosvenor	1995	10-15
TOYS			
Action Figures/Dolls & Related			
United States			
Vader large-size action figure	Kenner	1978	150-200
Vader 12 doll (dark background)	Kenner	1996	20-25
Vader 12 doll (light background)	Kenner	1996	20-25
Vader action figure (*SW* card)	Kenner	1978	100-200
Vader action figure (*ESB* card)	Kenner	1980	45-65
Vader action figure (*ROTJ* card)	Kenner	1983	25-45
Vader action figure (Power of the Force card)	Kenner	1984	70-90
Vader action figure (long lightsaber)	Kenner	1995	15-20
Vader action figure (short lightsaber)	Kenner	1996	5-7
Electronic power f/x Vader action figure	Kenner	1997	10-12
Vader TIE fighter (action figure size)	Kenner	1978	80-100
Vader TIE fighter, special edition with backdrop	Kenner	1978	500-700
Vader TIE fighter in collectors' edition box	Kenner	1983	40-60
Vader TIE fighter	Kenner	1996	20-25

ITEM	MANUFACTURER	YEAR	PRICE
Vader action figure collectors' case	Kenner	1980	30-40
Vader's Star Destroyer playset	Kenner	1980	125-150
England			
Vader action figure (*SW* card)	Palitoy	1978	75-150
Vader action figure (*ESB* card)	Palitoy	1980	40-60
Vader action figure (*ROTJ* card)	Palitoy	1983	20-40
Vader action figure (trilingual card)	Palitoy	1984	15-35
Vader action figure (long lightsaber)	Kenner	1995	15-20
Vader action figure (short lightsaber)	Kenner	1996	5-7
Canada			
Vader action figure (*SW* card)	Kenner Canada	1978	75-150
Vader action figure (*ESB* card)	Kenner Canada	1980	40-60
Vader action figure (*ROTJ* card)	Kenner Canada	1983	20-40
Vader action figure (long lightsaber)	Kenner Canada	1995	15-20
Vader action figure (short lightsaber)	Kenner Canada	1996	5-7
Japan			
8 Vader figure	Takara	1978	250-400
Vader die-cast figure	Takara	1978	100-175
Vader action figure (*SW* card)	Takara	1978	125-175
Vader action figure (*SW* card, white figure background)	Takara	1978	200-300
Vader action figure in box #2	Popy	1980	75-125
Vader action figure (long lightsaber)	Hasbro Japan	1995	15-20
Vader action figure (short lightsaber)	Hasbro Japan	1996	5-7
Brazil			
Vader action figure	Glasslite	1988	75-100
ELECTRONIC TOYS			
United States			
Vader power talker	Micro Games of America	1995	10-15
Vader mix and match walkie talkie	Micro Games of America	1996	10-15
Vader squawk box	Tiger	1997	8-15
Vader voice changer	Tiger	1997	8-15
MICRO MACHINES RELATED			
United States			
Vader/Bespin transforming action set	Galoob	1994	14-16
Vader lightsaber/trench battle Adventure Gear (1st version box)	Galoob	1996	14-16
Vader lightsaber/trench battle Adventure Gear (2nd version box w/ stripes)	Galoob	1996	14-16
Action Fleet Vader TIE (big wings)	Galoob	1995	10-12
Action Fleet Vader TIE (small wings)	Galoob	1996	10-12
Canada			
Vader/Bespin transforming action set	Galoob	1994	14-16
Vader lightsaber/trench battle Adventure Gear	Galoob	1996	14-16
Action Fleet Vader TIE (big wings)	Galoob	1995	10-12
MISC. TOYS			
United States			
Vader inflatable bop bag	Kenner	1977	50-70
Vader SSP van	Kenner	1978	100-150
Vader die-cast TIE fighter	Kenner	1978	35-50
Vader Action Master figurine	Kenner	1994	5-10
Vader lightsaber (red box)	Kenner	1996	20-25
Vader lightsaber (green box)	Kenner	1997	20-25
Vader smaller vinyl statuette (sold via Suncoast Video)	Out of Character	1993	18-20
Vader larger vinyl statuette (sold via Suncoast Video)	Out of Character	1993	18-20
Vader vinyl doll (standing on rebel helmet)	Applause	1995	20-25
Vader vinyl doll with cloth cape	Applause	1996	18-20
Vader statuette with lighted base	Applause	1995	50-55
Vader Bend-Ems, form-fitting bubble	Just Toys	1993	5-10
Vader Bend-Ems, form-fitting bubble w/ Topps card	Just Toys	1993	5-10
Vader Bend-Ems, square bubble	Just Toys	1993	5-10
Vader Bend-Ems carry case	Just Toys	1994	15-20
Canada			
Vader utility belt	Kenner Canada	1977	350-450
Vader TIE space shooter	Milton Bradley	1996	20-25
Vader lightsaber (red box)	Kenner Canada	1996	20-25

ITEM	MANUFACTURER	YEAR	PRICE
Vader Action Master on card	Kenner Canada	1994	5-10
Germany			
Vader large vinyl figurine (same as Suncoast version)	Carlsen Comics	1994	18-20
Japan			
"Baby Vader" doll	Takara	1992	30-50
Vader mini flashlight/lightsaber (yel or grn handle)	Makura Toys	1977	40-50
TRADING CARDS			
Vader 23-kt gold card	Scoreboard/QVC	1995	35-40
Vader hologram, w/ *SW Galaxy* 1 *Millennium Falcon* factory set	Topps	1993	20-25
Vader box art #0 card	Topps	1993	10-20
Vader cover gallery card C4	Topps	1997	4-5
Vader in TIE fighter promo card, *SW* Finest 2	Topps	1996	5-10
Vader *Shadows of the Empire* promo card, *SOTE* 2	Topps	1996	5-10
VIDEO			
United States			
SW THX VHS video (Vader cover)	Fox Video	1995	15-20
SW THX trilogy boxed set (Vader cover)	Fox Video	1995	30-40
SW trilogy widescreen boxed set (Vader cover)	Fox Video	1995	40-50
SW THX laser disc (Vader cover)	Fox Video	1995	50-60
Canada			
SW trilogy widescreen boxed set (Vader cover, in slip case)	Fox Video	1995	40-50
WALL DECORATIONS			
Vader window art decal	Image Marketing	1993	3-5
ESB style "A" Chromart	Zanart	1994	10-12
SW: From Concept to... cover Chromart	Zanart	1994	10-12
Dark Lord of the Sith (Factors poster) Chromart	Zanart	1994	10-12
SW video art large limited-edition Chromart (from Musicland)	Zanart	1995	40-50
SW video art small Chromart	Zanart	1995	10-12
Lord Vader large hologram wall art	A.H. Prismatic	1994	40-50
Vader trilogy flag	Great Scott!	1995	10-15
Vader hang up	Great Scott!	1995	10-15
Vader Al Williamson litho (limited to 500)	Zanart	1996	200-250
WATCHES & CLOCKS			
United States			
Analog w/ rubber & metal strap, gray Vader face	Bradley Time	1977	65-125
Analog w/ black rubber strap, white Vader face	Bradley Time	1977	65-125
Analog w/ black rubber strap, gray Vader face w/ lightsaber in oval cylinder display box	Bradley Time	1977	150-175
Digital w/ black rubber strap, white Vader face	Bradley Time	1980	50-70
Digital w/ black rubber strap, white Vader face	Bradley Time	1982	60-80
Digital w/ black rubber strap, lenticular Vader face	Bradley Time	1982	75-100
Analog w/ black leather strap, Vader face, X-wing and TIE second hand	Fantasma	1993	35-95
Same as above but in clear plastic ball in gift box	Fantasma	1993	35-95
Same as above but 1st 500 offered via Florida Extravaganza, in velvet pouch	Fantasma	1993	35-95
Vader hologram watch w/ rubber strap	Third Dimension Arts	1993	40-50
Vader hologram watch	A.H. Prismatic	1995	20-30
Vader collector's sculpted watch	Hope Industries	1996	10-15
Vader clock radio	Micro Games of America	1995	15-20
Japan			
Analog w/ black leather strap, Vader face w/ X-wing and TIE second hand	Fantasma	1993	50-100
Vader hologram watch w/ gold trim & leather strap	Third Dimension Arts	1993	50-85
MISCELLANEOUS			
Vader Cinemacast sculpture	Kenner	1995	125-200
Vader edition 70mm film original	Willitts Designs	1995	25-30
Vader lightsaber	ICONS	1997	300-350

NOTES: Prices assume all components present; the more mint the condition, the higher the price. Assistance provided by Lance Worth of Star Force Collectibles, El Cajon, CA, and Steve Sansweet. If you have any additions or corrections, please e-mail them to joshling@pacbell.net or mail them to Josh Ling, P.O. Box 291609, Los Angeles, CA 90029.

Size Matters

A STAR WARS-generation lawyer represents a tiny hobby in a

AT HOME WITH HIS *STAR WARS* MINIATURE FIGURES, BOB LIPPMAN IS A BIG NAME IN THE HOBBY.

The *STAR WARS* universe is expanding. Just look at all the new creatures, characters and vehicles introduced in the *Trilogy Special Edition*, and before that the novels that take place after *Return of the Jedi*. Still, for one collector and hobbyist, that galaxy far, far away gets *smaller* every day.

Bob Lippman, you see, creates, customizes and paints *STAR WARS* miniature figures, weapons and vehicles. Lippman, a 33-year-old lawyer from Wilton, N.Y., has been a *STAR WARS* and roleplaying game fan for two decades. "I won't bore you with the 'It started in 1977 on a summer day in a movie theater' routine,'" he says. "Suffice it to say that the story and art of *STAR WARS* have always been near and dear to my heart."

Miniatures represent a big hobby, so Lippman largely confines his time and energy to the *STAR WARS Miniatures Battle Game*. Developed by West End Games, the company that created the vast world of the *STAR WARS Roleplaying Game*, the *Battle Game* features small figures. Roleplaying and miniatures games are similar in that they both require dice, strategy and a great deal of imagination as players take on roles of various characters. Unlike a roleplaying game, however, a miniatures game uses metal character figurines (now all lead-free), which measure approximately one inch high, along with scale weapons and vehicles, to carry out the action. Each game primarily centers around one particular skirmish at a time.

"Traditionally they use a 25-millimeter scale," Lippman notes. A 25mm figure is equal to one six-foot-tall person. That scale has become accepted as the norm in other miniature battle games, such as *Warhammer*.

The miniature characters come out of the package as little gray figurines. But the real craft is in customizing and finishing them. Lippman has raised the resculpting and painting of *STAR WARS* miniatures to a new standard. His attention to detail and his creativity have earned him recognition in the *STAR WARS* domain—all the way to West End Games itself, which has employed Lippman's expert services.

One large reason Lippman gives for his success is that he always keeps in mind that so many things in *STAR WARS*, big and small, have a distinct look. "George Lucas created a 'used universe,' so that has to be reflected in the way I paint my characters. For instance, the stormtroopers' uniforms aren't pristine white and the weapons that are used by the miniatures figures aren't new."

Even so, how difficult can it be to paint, say, the arch-villain of the trilogy? After all, the Darth Vader is singularly black, from helmet to boot.

"There's more to painting Vader than dipping him into black paint," Lippman explains. "When painting a figure that is virtually covered in one color from head to toe, people tend to lose sight of the highlights. For example, on Vader's helmet, I use a glossy lacquer, which is also very effective on his gloves and boots. Darth's cape is a very drab black, so I use a dull lacquer that practically swallows any light it touches."

The true challenge lies in the other parts of the Dark Lord's costume. "He wears sort of a quilted suit, so there is a lot of texture on his arms and legs," says Lippman. "I achieve that by dry brushing those sections. I dip the brush into the black paint, and then wipe off most of it. Then I lightly

Not

big way

BY PETE FLETZER

touch the surface of the figure with the brush. That creates the illusion of texture and in turn alleviates the blackness."

Lippman created his own lightsaber for his Darth Vader miniature. "The one he came with looked like one of the 'blow-up' lightsabers from the late '70s. I used a very thin piece of wire and coated it with red dayglow poster paint."

"Converting" is a term used in the miniatures world for taking an existing figure and customizing it to the artist's liking. "Conversion work is one of the things I enjoy most," Lippman explains. "Sometimes it takes seconds—like bending a Rebel soldier's arm a certain direction to get a different feel out of the character—and sometimes a month. My bantha is an example of one of the heftier conversion jobs I've done."

LIPPMAN'S MINI MASTERPIECES INCLUDE DUELISTS DARTH VADER AND OBI-WAN KENOBI *(ABOVE)*, BOBA FETT APPROACHING A FORTRESS GUARDED BY GAMORREANS *(RIGHT)* AND HIS CONVERTED TUSKEN RAIDERS AND BANTHA.

Lippman wanted to use the West End Games bantha, but it wasn't exactly the way he wanted it. "So I took the existing bantha and carved away. I attached metal snips and foil from the top of a champagne bottle to the creature to make it stockier and shaggier. I also wanted it to have that 'wind blown' look, so I shaped my new fur and the existing coat to give the appearance of motion. Then I flared out the bantha's horns to make them look more like the ones in the film."

But he wasn't done yet. "When you paint the finished product, you get to create your own bit of *Star Wars* 'lore,'" he says. "I have given the Sand People who ride my banthas decorated sheaths for their gaffi sticks, for instance. I imagine that certain colorings distinguish the different tribes of Tusken Raiders, or that they show off to other Sand People their rank or level."

Lippman's ability to capture the look and feel of *Star Wars* brought him to the attention of West End Games. "Bob paints our miniatures beautifully," says Richard Hawran, vice president of West End Games. "He brings the game universe to life."

The Pennsylvania-based gaming company was so impressed that when it needed photos of miniatures to accompany its recent DarkStryder Campaign module, Lippman was asked to paint and detail them. His miniatures can also be seen in West End's *Star Wars* Supplement module "Imperial Entanglements."

While Lippman is considered an expert, he says that just about anyone with a little time and patience can learn how to customize pre-cast miniatures. "Painting them is a great way to start," he advises. "For a relatively small investment, you can detail your own *Star Wars* characters or match the way your favorites appear in the films."

FANTASTIC FANS

The future of the *Star Wars Miniatures Battle Game* looks bright, with new figurines scheduled to be released quarterly by West End Games. And as the world of miniature gaming gains in popularity, Bob Lippman offers his own outlook on the hobby: "I see big things on the horizon."

Peter Fletzer is a frequent contributor to SWGM.

Collectibles maven STEVE SANSWEET gives expert answers to your questions about STAR WARS stuff

❖ I'm interested in more information regarding not only the Just Toys silver-legged C-3PO Bend-Ems [Issue #8], but the entire line. While a dealer told me that not all 20 Bend-Ems were available in individual packages, I later ended up locating them all. I now have a C-3PO with a silver leg and one with both legs gold. I also have two Han Solos, each with a totally different head. Many of the figures don't have the correct Topps trading card. What's the value of the full set, and are the different versions of the Han Solo and C-3PO rare or common? G.C. HERMAN, Kissimmee, FL *SANSWEET: I'm starting to detect some modest interest in the Bend-Ems as collectibles. Most collectors hooted even while they bought them because there weren't any other* STAR WARS *toys available in 1993. Truth is, they weren't that bad, but they also weren't the well-sculpted action figures that older collectors were pining for. They were always intended as a playtime toy for young kids. ◆ And they sold well. But talk about your variations! The original eight-back figures (the original eight characters were pictured on the card backs, although the selection included 10 figures) first came packaged without a special Topps* STAR WARS Galaxy *card that was lettered (A through BB, eventually) rather than numbered. Then the bubble was changed to fit the trading card, but the figure card was printed with a burst that read "limited edition," which the figures weren't. So the next card version changed that to "limited edition trading card." Are you with me so far? The next cards had 12 photos on the back, but C-3PO still had two golden legs. Han Solo, however, went from a long, angular face sculpting to a rounder, fuller head. ◆ "Running changes" such as this during a toy's lifetime are common; they're what account for so many variations in the Kenner/Hasbro action figures today. The first individually carded silver-legged C-3PO I found was in a Wal-Mart exclusive repackaging with a heavy, square bubble on the card instead of the form-fitting ones used previously. The final variation was a card back with a single photo of all 20 figures surrounding a black plastic Darth Vader carrying case that looks just like the Kenner case from 1980. Bubbles on those cards are a mixture of both square and form-fitting. ◆ Then there were the multiple gift sets in open "frame" boxes with the figures under plastic. The first set contained a stormtrooper, R2-D2, C-3PO with two gold legs and Vader. They were sold without the Topps card, with the cards but no sticker and with a "limited edition trading cards" sticker. The next four-piece box had Obi-Wan, Leia, Han and C-3PO, either with or without one leg painted silver. The two other four-packs contained the Emperor, R2-D2, Luke and Vader or a stormtrooper, Wicket the Ewok, Yoda and Chewbacca. ◆ There was also an early eight-piece set (no silver leg for C-3PO). All of those sets were packaged in black boxes with white "stars." The last four sets are much less common. They include a fairly rare six-piece set with a painted, die-cut Darth Vader on the box front (stormtrooper, Vader, Royal Guard, Ackbar, Calrissian and Chewie) and three differently decorated boxes labeled with the three movie names. Those were notable for their bonus of solid brass coins of an X-wing, TIE fighter and* Millennium Falcon. *Unfortunately, you couldn't tell which coin you were getting because they all had the* STAR WARS *logo side up. As for value, I still see these things at shows for $5 or less for the common figures. There's little price difference in the variations, figure or card, so far. A set of the 20 carded figures should command probably not more than around $125. The six-piece set goes for $50+ and the movie sets are starting to appreciate over their original price of around $15.*

COLLECTORS' COMLINK

❖ ***1) About 1983, I visited the Australian Toltoys factory and noticed in a trash pile a box for a Desert Sail Skiff with a painted scene and a* Revenge of the Jedi *logo. If it had occurred to me to ask for it, what would it be worth today? 2) Did Kenner ever consider making a Darth Vader action figure with removable helmet in the original line, and are they considering it now? MICHAEL CRONIN, MOSMAN, New South Wales, Australia*** **SANSWEET: 1) $200 and up. 2) Yes and yes, but it's tough getting a helmet that small to withstand wear and tear and avoid making Vader a pinhead. Let's cross our fingers and hope they figure out a solution.**

GOT A *STAR WARS* COLLECTIBLES QUESTION? Looking for some special item that may or may not exist? Want to know how much your treasured trilogy toy is worth? Just want to vent about collecting? Send your letters—about collectibles only—to Collectors' Comlink, Dept. *SWGM*, P. O. Box 291609, Los Angeles, CA 90029, or to our e-mail address: swgmtopps@aol.com. Time won't allow individual replies, but we'll answer questions of broadest interest in the magazine each issue. Letters may be edited for length and clarity.

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DARTH VADER

TRIVIA QUIZ

WHO *IS* THAT MASKED MAN? Beneath Vader's high-tech helmet lies much more than circuitry. There's a lifetime of mystery, too. Let's try to shed some light on the man once known as... well, that would be giving it away. You'll have to make it through on your own by solving the four groups of questions, unscrambling the circled letters to reveal the Bonus Answer (hint: three famous last words) and then mailing your answers to us. We'll place all correct entries into a random drawing for some impressive... very impressive *Star Wars* prizes. May the Force be with you!

ALL IN THE FAMILY:

1) His daughter
2) His son-in-law
3) His younger grandson

1) _ _ _ _ _ _ _ _ _ _ _ _ _ _
2) _ _ _ _ _ _ _ _ _ _ _ _
3) _ _ _ _ _ _ _ _ _ _ _ _ _ _

THREESOME OF ACTORS:

4) The body
5) The face
6) The voice

4) _ _ _ _ _ _ _ _ _ _ _ _ _ _
5) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
6) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

BEFORE TURNING TO THE DARK SIDE:

7) His birth name
8) He once was a disciple of this Jedi.
9) His daughter's foster father

7) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
8) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
9) _ _ _ _ _ _ _ _ _ _ _ _ _

IN THE SERVICE OF THE EMPIRE:

10) Vader helped him develop the original Death Star.
11) Vader found his "lack of faith disturbing."
12) Vader hired this bug-eyed bounty hunter.

10) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _
11) _ _ _ _ _ _ _ _ _ _ _ _ _ _
12) _ _ _ _ _ _ _ _

Bonus Answer

10) _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

25 STAR WARS Prizes!

USE THE FORCE

1 GRAND PRIZE Darth Vader authentic replica helmet, courtesy of Riddell *(see "Around the Galaxy")*

2 FIRST PRIZES Darth Vader necktie and boxer shorts, courtesy of Ralph Marlin *(see "Around the Galaxy")*

3 SECOND PRIZES Set of *Star Wars Vehicles* trading cards, courtesy of Topps *(see "Around the Galaxy")*

19 THIRD PRIZES Retail box of *Star Wars Vehicles* trading cards

Entries must be received by **July 31, 1997**. One entry per person. Answers will appear in Issue #13; winners will be notified by mail. Photocopies or handwritten copies of this contest are acceptable. Sorry, no e-mail entries.

Name _____ Birth Date _____

Address _____ Apt.# _____

City _____ State _____ Zip _____

MAIL YOUR ENTRY TO: Contest #11, *Star Wars Galaxy Magazine*, One Whitehall St., New York, NY 10004

ANSWERS TO: "Luke Skywalker Trivia Contest" in Issue #9: 1) Beru Lars; 2) Biggs Darklighter; 3) Dack; 4) Dagobah; 5) Garindan; 6) tauntaun; 7) Anakin Solo; 8) rancor; 9) womp rat; 10) speeder bike 11) Tatooine; 12) wampa; 13) Mara Jade

Luke Skywalker

From the *STAR WARS HEROES AND VILLAINS* Plate Collection

"I want to learn the ways of the Force and become a Jedi like my father." With these words, Luke Skywalker, the farmboy from Tatooine, embarked on an adventure forever changing the course of history in a "galaxy far, far away."

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The Hamilton Collection

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A) *VIRAGO* One of the three most powerful figures in the galaxy is not going to ride around in just any starship. Xizor went to the designers at MandalMotors (they made Boba Fett's *Slave II*) and commissioned a ship that reflected his mighty, opulent, reptilian persona. They delivered a luxurious StarViper fighter outfitted with customized armor, weapons and four supercharged engines. Normally, its wings lie flush against the ship, but in attack mode, they fold out to provide greater speed and handling. A pair of laser cannons are complimented by four proton torpedo launchers.

B) *STINGER* The *Stinger* befits its owner, Guri. Both are sleek and beautiful, but also lethal when need be. A decidedly feminine craft, the *Stinger* has a curvaceous figure-eight shape. Its smooth lines are interrupted by a menacing pair of laser cannons up front and a double-barrel companion affixed to a gunner's turret amidships. Appropriately named by Xizor, who can unleash its venomous owner at a moment's notice, the *Stinger* has a quartet of powerful rear engines. In *Shadows*, Guri does her dirty work on terra firma, but is always ready for a space battle.

C) *MILLENNIUM FALCON* This beat-up, old Corellian freighter has been through many an adventure. In *Shadows*, it's back in the hands of Lando Calrissian, who lost it in a card game to its rightful owner, Han Solo, who's "indisposed" for the time being. To better transport contraband around the galaxy, as had Lando and other previous possessors, Han and his Wookiee co-pilot, Chewbacca, retrofitted the ship, making it faster and more able to withstand run-ins with Imperial vessels. Some of the *Falcon*'s finest moments in *Shadows* come with Luke at the controls.

D) SWOOP BIKE In a sensible rider's possession, a swoop is a zippier version of an airspeeder. Ridden by an outlaw, it's a menacing machine. Invariably, outlaws are associated with swoops, the vehicle of choice among gangs of marauding bikers hired for smuggling, gun running and other nefarious ventures. Also popular on the racing circuit, swoops are long, raked repulsor crafts with plow-like scoops on the front. They seat two, though the passenger better hold on tight. Big repulsors and hot turbothrusters provide swoops with amazing speed, but they can be tough to control. Luke has a run-in with a fierce swoop gang in *Shadows*.

E) *OUTRIDER* It's only fitting that fellow smuggler and pirate-for-hire Dash Rendar fly a ship similar to Han Solo's *Millennium Falcon*. But unlike the battered *Falcon*, the *Outrider* is a newer, sleeker, state-of-the-art craft. Officially classified as a Corellian YT-2400 freighter (Han's is the dated YT-1300), it's a saucer-shaped vessel designed for speed and maneuverability, and outfitted with plenty of weaponry—perfect for skirmishes with the

A GUIDE TO TH

SHADOWS

Joining classic f
the *Millennium Falcon* a
of *Star Wars* starships
from *Shadows*

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E VEHICLES IN OF THE EMPIRE

vorites such as
d *Slave I* is a new breed
vessels and vehicles
of the Empire

Empire. To accommodate his "occupation," Dash has modified the ship with souped-up ion engines, more powerful shield generators, double laser cannons and an outlawed sensor stealth system.

F) *SLAVE I* Boba Fett leads a dangerous life, so he flies a dangerous starship—fast and heavily armed for the inevitable fights he encounters. *Slave I* is a *Firespray*-class patrol-and-attack ship originally intended for law-enforcement personnel. Fett has modified his with hidden weapons, special cages for his quarry and a sensor masking and jamming system. Uniquely, *Slave I* lands with its engines down, and flies in a "standing-up" position. In *Shadows*, with Han Solo aboard, Fett relies on the ship's special features to thwart those who dare to come after his prized cargo.

G) *HOUND'S TOOTH* The reptilian bounty hunter Bossk never met a Wookiee he didn't hate, and he especially loathes Chewbacca, ever since Chewie and Han Solo destroyed the Trandoshan's starship. But Bossk bounced back with the *Hound's Tooth*, a custom-built Corellian YV-666 light freighter. In Dark Horse Comics' *Shadows* series, he flies it in vengeful pursuit of Chewbacca and his human comrade. That leads Bossk, with a greedy band of fellow headhunters aboard, on an intergalactic chase after Boba Fett for a piece of his valuable quarry, Han. Modified for speed and maneuverability, *Hound's Tooth* is armed to the teeth, with laser cannons and concussion missiles. Even so, *Hound's Tooth* and its crew are no match for Fett and his *Slave I*.

H) *IG-2000* It's no surprise that the crafty assassin droid IG-88 tooled around the galaxy in a speedy, weapon-laden starfighter. Larger than an X-wing or other conventional assault vessels, *IG-2000*—like its owner—was strictly a fighting machine. It was super-powered by a single ion engine, "borrowed" from a grounded Nebulon-B escort frigate, and featured a pair of wing-like vanes that extended in and out for pinpoint maneuvering. Whether the droid was being chased or doing the chasing, *IG-2000*'s weaponry was more than adequate. Alas, in *Shadows*, IG-88's ship is destroyed during an ill-advised scuffle with Fett.

I) *EXECUTOR* Intimidation is a powerful weapon, and few vessels are more intimidating than a *Super* Star Destroyer. At 8,000 meters—five times the length of a standard Star Destroyer—possessing thousands of weapons and carrying legions of starfighters and stormtroopers, they are the most fearsome components in the Imperial armada, short of the Death Stars. Built and presented to Darth Vader following the Battle of Yavin, expressly for hunting Rebels, the *Executor* is featured prominently in *Shadows*. Ironically, it figures in Luke's escape, and leads to Xizor's defeat. Later, the vessel is destroyed during the Battle of Endor.

STAR WARS
SHADOWS OF THE EMPIRE
TIM & GREG HILDEBRANDT
Hoping to rescue Han Solo, Rebels aboard the Millennium Falcon and Outrider hunt for Boba Fett on the planet Gall

Chase card art by Walter Simonson commissioned for the Topps Star Wars Galaxy card set

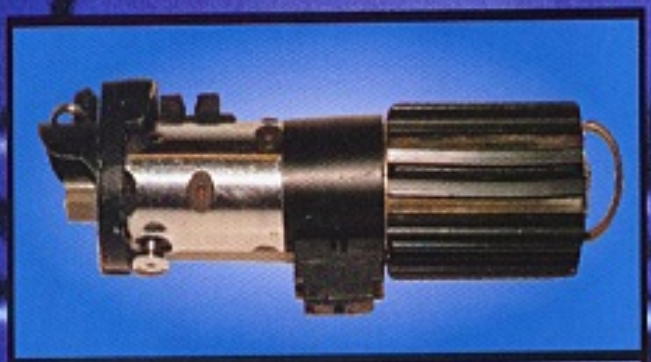
COLOR BY DAVID L

DARTH VADER

Few film villains can compare with the Dark Lord of the Sith. Darth Vader is the ultimate bad guy. He's physically intimidating, standing nearly seven feet tall and possessing incredible strength. Don't forget, he was once a revered Jedi Knight, trained to keep his body in perfect shape. And in his all-black attire, especially the frightening mask and helmet, Vader strikes fear and loathing in most everyone. Recall the look on the face of Han Solo—who's one tough guy himself—upon encountering Vader in Cloud City. When Vader almost casually deflects his blaster shots and then Force-snatches the weapon as if it were a toy, Han is agape, knowing he was utterly outmatched.

Vader's evil power emanates from his mastery of the dark side of the Force, that unseen mystical energy field that binds the universe, in good ways and bad. Yet he also imposes his iron will with an awesome array of man-made weapons and machines. So while he can choke an adversary without touching him, he wields his lightsaber with equal ferocity and deadliness. His Jedi training has made him an incomparable pilot at the controls of his lethal TIE fighter, and as commander of the Super Star Destroyer *Executor*, he's nearly unstoppable as he hunts down Rebels in the service of his malevolent ruler and master, Emperor Palpatine.

Still, underneath his shell of virulence, Vader has traces of his former good self. Try as he does to keep anger and aggression on the surface of his persona, when faced with the fate of his son—Luke Skywalker—he cannot hide his humanity. It should give us all pause to consider that even one as infected with wickedness as Vader can finally do the right thing. For the power of love, in this case between a parent and child, will always dominate over that of hate.



Vader's one-time mentor, Obi-Wan Kenobi, refers to the lightsaber as "an elegant weapon for a more civilized time." But in the hands of the nefarious Dark Lord, it is an instrument of death and destruction. So it is somewhat ironic that Obi-Wan is eliminated (though not destroyed) by Vader and his lightsaber—and that later it nearly causes the death of his own son, Luke.

All of Vader's menace is evident when he confronts Obi-Wan in their duel to the death. The former student proves without a doubt that the dark side of the Force rules his being. He shows no qualms, much less mercy, when he cuts down Obi-Wan—an act of malice that typifies Vader's vileness.

In response to the superiority of the Rebels' X-wing fighters over their TIE fighters, the Empire built the TIE Interceptor. Vader flew the custom-built prototype equipped with modified wings for better maneuvering and a highly advanced weapons system.

Vader was drawn to the dark side by the persuasive Palpatine, who orchestrated the overthrow of the Old Republic and installed himself as Emperor. His evil Empire is destroyed, though, and him along with it, when Vader saves Luke from the Emperor by hurling Palpatine into the Death Star's reactor core. Thus, too, Anakin is redeemed.

Aboard the *Executor*, Vader often retreats to his meditation chamber. It is not only a sanctuary from the rigors of his command, but also a hyperbaric refuge where he can breathe freely without his mask.

Beneath Vader's imposing black helmet is the two-piece mask unit that allows him to see and breathe. The top portion is equipped with body heat dispersion vents above a pair of visual enhancement sensors and air vents. The lower half includes the vocoder and atmosphere sensors, cooling units and neural function sensors.

It is a stunning revelation—to Luke and to moviegoers—in this pivotal scene from *The Empire Strikes Back* when Vader utters the unthinkable: "I am your father." Even James Earl Jones, the renowned actor who supplied the voice of Vader, was shocked when given his lines. "I said to George [Lucas], 'I'll say the words, but I don't believe it for a minute.'"

In his first battle with Obi-Wan, Vader fell into a pit of molten lava, emerging alive but forever scarred and forced to wear a breathing mask and life-support system. The brains of the system is a computer just beneath his chest armor that controls his body-temperature and breathing apparatuses. Additional durastrel—an ultralight metal that can withstand extreme temperature and stress changes—protects Vader's shoulders, torso and shins. His high-tech belt houses the actual temperature-control system (left), the audio enhancement unit (center) that gives him his fearsome voice and a respiratory sensor matrix that regulates his breathing. Black robes and a flowing cape cover much of his insulated bodysuit.

In *Star Wars*, aboard the Death Star, Vader is irritated when his belief in the Force is questioned by an underling, Admiral Motti. Vader demonstrates its powers and would gladly choke Motti to death until Grand Moff Tarkin convinces Vader to release his grip.

Vader pledges to the Emperor that his son Luke will either join the dark side or die. That leads father and son to a fierce lightsaber duel. Luke wins the battle, ultimately because it forces Vader to reveal his true, good self—Anakin Skywalker.

Lord Vader's eight-meter-long Super Star Destroyer dwarfs its Imperial-class predecessors. It was built and awarded to Vader by the Emperor as an impenetrable command center for hunting down Rebel forces.

STAR WARS
SHADOWS OF THE EMPIRE

CASTING SHADOWS

Shadows of the Empire stars many familiar characters from the *Star Wars* film trilogy, plus several new faces. Here's the *Shadows* cast, with a synopsis of each character's pivotal role in this latest adventure.

GURI

BOBA FETT

JIX & BIG GIZZ

DASH RENDAR & LEEBO

PRINCESS LEIA & CHEWBACCA

LUKE SKYWALKER

LANDO CALRISSIAN

DARTH VADER

C-3PO & R2-D2

Illustrations By Tim & Greg Hildebrandt, from the upcoming Topps Shadows of the Empire Card Set

LUKE SKYWALKER

Following his cataclysmic fate at the end of *The Empire Strikes Back*—the lightsaber duel with Darth Vader in which Luke loses a hand and learns that Vader is his father—the fledgling Jedi Knight returns to Tatooine to regain his strength and resume his training. Yet he is drawn into several new adventures: an attempt to rescue Han Solo from Boba Fett; a space battle to intercept top-secret plans for a second Death Star; an attack by a marauding gang of swoop bikers; and a daring escape after being kidnapped by bounty hunters. Finally, Luke leads an assault on Xizor's palace, is reunited with Leia and defeats the Dark Prince.

PRINCESS LEIA & CHEWBACCA

Few individuals, male or female, could endure the hardships that Leia confronts in her travails as a leader of the Rebel Alliance. Her dedication to the cause is tested by her desire to save Han, but her inner strength enables her to overcome every obstacle—including the seductive powers of Xizor. When she suspects that Luke's life is again in danger, Leia, for reasons she still doesn't understand, is compelled to thwart the plot. In disguise and with the ever-faithful Chewbacca (also incognito) at her side, Leia delves into the mysterious and dangerous world of Black Sun, where she must summon up tremendous courage, even at the risk of her own life.

C-3PO & R2-D2

Threepio and Artoo have become fixtures in Luke's life ever since his uncle bought the droids from Jawa traders years ago on Tatooine. Their servitude and loyalty have endeared them to the Alliance, and their back-and-forth banter provides needed moments of levity. In *Shadows*, while Artoo assists Luke aboard his X-wing in a couple of pitched space battles, C-3PO teams with Leia in her scheme to infiltrate Black Sun. The droids are eventually together again aboard the *Falcon*, which they must maneuver—a sometimes hairy assignment—during the attack on Xizor's palace.

LANDO CALRISSIAN

The life of a swashbuckler, as Lando would testify, has its pleasures and miseries. He had it good as Baron Administrator of Cloud City, but after helping Luke and Leia escape from Darth Vader's clutches, he's now high on the Empire's enemies list. Lando relishes his life of danger, and volunteers to assist the Princess, first in her attempt to retrieve Han and later in storming Xizor's fortress and the ensuing space battle over Coruscant. Despite earlier doubts, there's no mistaking in *Shadows* where Lando's allegiance lies.

DASH RENDAR & LEEBO

He has the ego and swagger of a fellow smuggler—Han Solo—and Dash even does a good job, as Han did, keeping Luke out of harm's way. Driven by different motives, though, Dash joins the Rebels in resisting the Empire. At the helm of his spaceship, the *Outrider*, and accompanied by his sidekick droid, Leebo, he fends off TIE fighters and flies in the face of Xizor's mighty minions. In the end, Dash overcomes a perceived personal failure and joins the fray against Xizor on and above Coruscant.

DARTH VADER

Beneath his powers of evil, drawn from the dark side of the Force to which he has succumbed, Vader still retains shades of his former, "good" self, Anakin Skywalker. After revealing to Luke Skywalker that he is his father, Vader pledges to the Emperor that the young Jedi, too, will be converted to the dark side—or die. Yet when confronted by that mission, and once he learns that Xizor has set out to kill Luke, Vader permits remnants of his paternal instincts to surface. While he hardly lightens up on his tyrannical ways, especially versus Xizor, the Dark Lord struggles with his moral duality.

BOBA FETT

The bravest, boldest, baddest and most mysterious bounty hunter in the galaxy has his hands full trying to deliver Han Solo to Jabba the Hutt. Solo, securely encased in carbonite aboard Fett's *Slave I* and with Jabba's hefty bounty on his head, is also coveted by two very different factions, both trying to intercept Boba Fett before he reaches Tatooine. Princess Leia, Solo's beloved, flies to Gall with Dash and Lando, but their retrieval attempt fails. Jealous bounty hunting brethren can't outwit Fett, either.

XIZOR

His humanoid species, the Falleen, has evolved from reptiles. Xizor may not crawl on his belly like one, but he embodies other characteristics of a snake. Slithery leader of Black Sun—the most venomous crime organization in the galaxy—Xizor is instinctually sly, cunning and clever. He grovels before the Emperor, yet knows that Palpatine's evil empire couldn't exist without his corrupt syndicate. The self-serving Dark Prince uses that influence in plotting to assassinate Luke Skywalker, a scheme that would exact revenge upon his dreaded rival, Darth Vader, and clear Xizor's path to his supreme goal: total control of the Empire.

GURI

At first glance, she's a beautiful, intelligent and dedicated woman. Look deeper, and Guri is revealed as a lethal weapon in the service of Xizor. She's also a human replica droid for which her master has paid dearly. It is a wise investment. Guri is not only blindly loyal, but is programmed never to blink a synthetic eye when displaying her superior strength in disposing of Xizor's enemies. Even as her boss' world is about to crumble, she goes up against the best—Luke Skywalker—who spares her artificial life. But can she survive the explosion that blows Xizor's palace to smithereens?

JIX & BIG GIZZ

A popular sport throughout the galaxy is racing souped-up airspeeders called swoops. They are also the vehicle of choice among outlaw bikers known as swoop gangs, which are often hired by crime lords to smuggle spice, run weapons and carry out other illegal deeds. Big Giz is a notorious biker whose gang works for Jabba. Darth Vader, well aware of the "relationship," orders one of his unsavory agents, Jix, to infiltrate Big Giz's gang. The rationale is that once Boba Fett delivers Han to Jabba, Luke Skywalker—Vader's prime target—will surely follow. Jix's orders are to keep the Dark Lord apprised of activities at Jabba's palace.

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